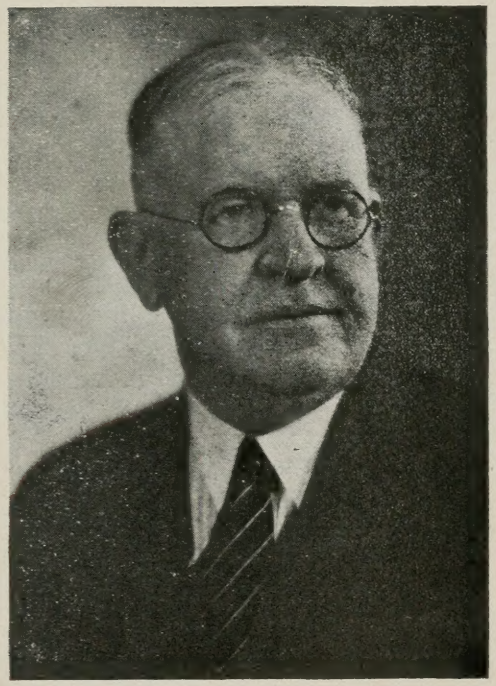
UNIVERSITY OF
ILLINOIS LIBRARY
AT URBANA-CHAMPAIGN
[redacted]
ILLINOIS HISTORICAL SURVEY

CHICAGO STAGE

ITS RECORDS AND ACHIEVEMENTS

VOLUME ONE

Gives a complete record of all entertainment and, substantially, the cast of every play presented in Chicago, on its first production in the city, from the beginning of theatricals in 1834 down to the last before the fire of 1871



BY ROBERT L. SHERMAN

Fifty years in theatricals as actor, author, manager and producer. Operator of touring attractions from coast to coast and many resident stock companies. *AUTHOR OF DRAMA CYCLOPEDIA*

Published by Robert L. Sherman, 2730 Windsor Ave.
Chicago 25, Ill.

COPYRIGHTED 1947

BY

ROBERT L. SHERMAN

Sh56c
v.1

ILLUSTRATED WITH REPRODUCTIONS
OF VERY OLD PHOTOGRAPHS

CHAPTER I-
Harry Isherwood
CHAPTER II-
John B. Rice
CHAPTER III-
Louisa Lane (Mrs. John Drew)
CHAPTER IV-
James H. McVicker
CHAPTER V-
James E. Murdock
CHAPTER VI-
Edwin Forrest
CHAPTER VII-
Julia Dean
CHAPTER VIII-
Adelaide Patti
CHAPTER IX-
Thomas Maguire
CHAPTER X-
Tony Pastor
CHAPTER XI-
Dion Boucicault
CHAPTER XII-
Edwin Booth
CHAPTER XIII-
Frank Chanfrau
CHAPTER XIV-
John Wilkes Booth
CHAPTER XV-
Lawrence Barrett
CHAPTER XVI-
John McCollough
CHAPTER XVII-
Richard M. Hooley
CHAPTER XVIII-
J. H. Haverly
CHAPTER XIX-
McKee Rankin

Speech 27 July 51 Direct = v.1 [illegible] 11196 11 Sept 51 [illegible]

ALPHABETICAL LIST OF PORTRAITS
FROM OLD PHOTOGRAPHS

Page
BARRETT, LAWRENCE 581
BOUCICAULT, DION. 308
BOOTH, EDWIN. 371
BOOTH, JOHN WILKES. 520
CHANFRAU, FRANK 474
DEAN, JULIA 151
FORREST, EDWIN. 109
HAVERLY, J. H.. 723
HOOLEY, RICHARD M. 704
ISHERWOOD, HARRY. 1
LANE, LOUISA (Mrs. John Drew) 37
MAGUIRE, THOMAS 212
McCOLLOUGH, JOHN. 659
McVICKER, JAMES H.. 60
MURDOCK, JAMES E. 81
PASTOR, TONY. 269
PATTI, ADELAIDE 179
RANKIN, McKEE 745
RICE, JOHN B. 19

CHICAGO STAGE

CHRONOLOGICAL LIST OF AMUSEMENT PLACES IN CHICAGO FROM 1833 to 1871

		Page
Feb. 24, 1833	Mansion House	2
Uncertain 1833	Brambock Hall	3
Oct. 23, 1837	Saganaush Hotel	9
May 10, 1838	Chicago Theatre	20
Aug. 2, 1840	City Saloon	61
Uncertain 1841	Chapman Rooms	62
April 16, 1842	The Theatre	62
Uncertain 1844	Warners Hall.	86
July 16, 1845	Western Museum.	87
June 28, 1847	Rice's Theatre.	95
Dec. 7, 1848	Emmetts Varieties	106
Nov. 12, 1850	Tremont Hall.	177
Feb. 3, 1851	Rice's New Theatre.	179
May 13, 1852	City Hall	236
May 25, 1852	Melodeon Hall	237
June 4, 1854	Woods Museum.	269
Aug. 5, 1854	S. Market St. Hall.	260
Sept. 1854	Butlers Amphitheatre	260
Oct. 16, 1854	Metropolitan Hall	266
Nov. 4, 1854	Robinsons Athenaeum	260
Nov. 19, 1855	Norths Amphitheatre	276
Jan. 3, 1856	Phelps Opera House	317
Aug. 18, 1856	Thorne's National	298
Apr. 20, 1857	Lyceum Theatre.	369
May 9, 1857	Light Guard Hall.	369
Nov. 8, 1857	McVickers Theatre	337
Dec. 8, 1857	Apollo Hall	368
Feb. 7, 1859	Sam Ryan Hall	457
Aug. 20, 1859	Mechanics Hall.	418
Dec. 3, 1859	Rices Aeoleon	418
Dec. 8, 1859	Beebe's Concert Hall	418
Apr. 20, 1860	Kingsbury Hall.	472
June – 1860	Kinzie Hall	457
June – 1860	Wigwam.	473
Sept. 19, 1860	Bryans Hall	470

CHRONOLOGICAL LIST OF AMUSEMENT PLACES IN CHICAGO FROM 1833 to 1871 (Cont'd)

		Page
Sept. 19, 1860	- Bryans Hall	470
Jan. 15, 1862	- Canterbury Hall . .	518
March 7, 1862	- Dearborn St. Op. Hse.	511
March 15, 1862	- Christys Opera House	512
June 1, 1863	- Varieties Theatre .	540
Dec. 21, 1863	- New Opera House . .	511
Dec. 29, 1863	- Academy of Music. .	511
March 16, 1864	- Woods. Dram. Museum	643
Apr. 20, 1865	- Crosbys Opera House	610
Nov. 29, 1865	- Crosbys Music Hall.	618
Jan. 1, 1866	- Smith & Nixons Hall	655
July 9, 1867	- Theatre Comique . .	678
Feb. 6, 1868	- Olympic Theatre . .	703
March 14, 1868	- Arcade Hall	681
April 7, 1868	- Farewell Hall . . .	682
Dec. 14, 1868	- Dearborn Theatre. .	701
March 25, 1870	- Standard Hall . . .	743
May 19, 1870	- Globe Theatre . . .	741
Aug. 1, 1870	- Mannings Theatre. .	720
Jan. 1, 1871	- Hooley's Opera House	754
Aug. 29, 1871	- McVickers Th.Rebuilt	748

NOTE: Many of the above listed amusement places are the same buildings with names changed to suit the whim of whatever theatrical manager was in charge at the moment.

CHICAGO STAGE

ALPHABETICAL LIST OF AMUSEMENT PLACES IN CHICAGO FROM 1833 to 1871

	Opened	Page
ACADEMY OF MUSIC,	Dec. 29, 1863	~~511~~
AIKENS THEATRE,	Oct. -- 1867	679
APOLLO HALL,	Dec. 8, 1857	368
ARCADE HALL,	Mar. 14, 1868	681
ARLINGTON HALL,	Sept. 3, 1867	680
ARLINGTON THEATRE,	Feb. 8, 1869	720
BEEBE'S CONCERT HALL,	Dec. 8, 1869	418
BROMBACK HALL,	May 29, 1833	3
BRYAN'S HALL,	Sept.19, 1860	470
BUTLERS AMPHITHEATRE,	Sept.18, 1854	260
CANTERBURY HALL,	Jan. 15, 1860	518
CHAPMAN ROOMS,	Apr. 16, 1841	62
CHICAGO THEATRE	May 10, 1838	20
CHRISTY'S THEATRE,	Mar. 16, 1862	512
CITY HALL,	May 13, 1852	236
CITY SALOON,	Apr. 14, 1840	61
CROSBYS MUSIC HALL,	Nov. 29, 1865	618
CROSBYS OPERA HOUSE,	Apr. 20, 1865	610
DAN EMMETT'S VARIETIES,	Dec. 7, 1848	306
DEARBORN ST. OPERA HOUSE,	Mar. 7, 1862	511
DEARBORN THEATRE,	Dec. 14, 1868	701
EMMETT'S VARIETIES,	Dec. 7, 1848	306
FAREWELL HALL,	Apr. 7, 1868	682
GLOBE THEATRE,	May 19, 1870	741
HOOLEYS OPERA HOUSE,	Jan. 1, 1871	754
KINGSBURYS HALL,	Apr. 20, 1860	472
KINZIE HALL,	June - 1860	457
LIBRARY HALL,	Jan. 7, 1868	681
LIGHT GUARD HALL,	May 9, 1857	369
LYCEUM THEATRE,	Apr. 20, 1857	369
MANNINGS THEATRE,	Aug. 1, 1869	720

ALPHABETICAL LIST OF AMUSEMENT PLACES IN CHICAGO FROM 1833 to 1871 (Cont'd)

	Opened	Page
MANSION HOUSE,	Feb. 24, 1833	2
McVICKERS THEATRE,	Nov. 8, 1857	337
McVICKERS (Rebuilt)	Aug. 29, 1871	748
MECHANICS HALL,	Aug. 20, 1859	418
MELODEON HALL,	May 25, 1852	237
METROPOLITAN HALL,	Oct. 12, 1854	366
NEW OPERA HOUSE,	Dec. 21, 1863	542
NORTH MARKET ST. HALL,	May 10, 1855	281
NORTHS AMPHITHEATRE,	Nov. 19, 1855	276
OLYMPIC THEATRE,	Feb. 6, 1868	703
PHELPS OPERA HOUSE,	Jan. 3, 1856	317
RICE'S AEOLEON HALL,	Dec. 3, 1859	418
RICE'S CHICAGO THEA.	June 28, 1847	87
RICE'S NEW THEATRE,	Feb. 3, 1851	179
ROBINSONS ATHENAEUM,	Nov. 4, 1854	260
SAGANAUSH HOTEL,	Oct. 23, 1837	9
SAM RYAN'S HALL,	Feb. 7, 1859	457
STANDARD HALL,	Mar. 25, 1870	743
THEATRE COMIQUE,	July 9, 1867	678
VARIETIES THEATRE,	June 1, 1863	540
WIGWAM,	June - 1860	473
WOODS DRAMATIC MUSEUM	Mar. 16, 1864	648

PREFACE

This is the first Volume of a set of three books it is the author's intention to issue at various periods. This, the first volume, deals with the period when the first paid entertainment was given in Chicago in 1834, to the last before the great fire of 1871. The second volume will embrace the time from 1871 to 1900, the third from then until the present or to the date of publication.

The records of the CHICAGO STAGE, not only include theatres proper, but halls where any form of entertainment was given and tents, where circus performances took place. They do not include any form of pictures. Here, as in other new born cities, early amusements of the kind originated in hotel dining rooms, as a rule, and graduated to the "halls" where such provided opportunity for the display of histrionic talent, where much of this important talent first manifested itself. Before theatres were constructed for housing the regular theatrical attractions the population of a city had to increase enough to justify the risk of such a venture. The study of attractions in these halls should not be neglected if one is to identify performers whose names became famous in the dramatic and musical field, for it is in such halls that many of them began their career.

In compiling these records it has been the aim of the author, in mentioning a play, to give the cast of characters of all important full length plays on the occasion of its first presentation in Chicago. But not to repeat such cast every time the play is produced, unless there has arisen some special reason for such repetition. If the reader is confused by the limited number of characters in one cast which does not correspond with the full cast that may be shown elsewhere it is because that, in some cases, the company producing the play were handicapped with a limited number of performers so the producer did, what has always been done, simply cut the play and cast to meet conditions. This has and must be done until a better way is provided.

The records herewith compiled and set fourth are the first of such a compilation gathered for any American city, outside of New York, and the difficulty of acquiring this data may well be imagined when consideration is given to the fact that the attempt was not made until one hundred and ten years after the first public performance was given here, together with the destruction of so much important material by the great fire of Oct 9th, 1871. The author is indebted to the Newberry Library, the Chicago Historical Society and Chicago Public Library, for giving him access to the newspaper files and other valuable material preserved and accumulated by these institutions and to the attendants who have assisted materially.

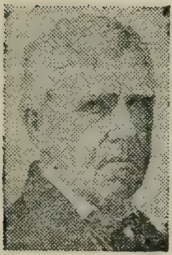
While the writer believes in free enterprise he also believes the "laborer is worthy of his hire" but he has little hope of being compensated adequately for the hours, days and weeks of toil associated with this effort. He is also gratified to have found a way of getting this book into the hands of individuals and institutions sorely in need of it without involving a risk by some magnanimous publisher who might be inspired to speculate on entering upon the publication of such a work.

THE AUTHOR.

CHICAGO STAGE
ITS RECORDS AND ACHIEVEMENTS
THEATRES, AMPHITHEATERS, OPERA HOUSES, HALLS, CIRCUSES

1834 - 1837

CHAPTER I



HARRY ISHERWOOD

Chicago, in its early struggle for a start in theatricals, was not like some other cities such as New York, Boston and Philadelphia, which had begun nearly a hundred years before. Chicago then, as now, had the advantage of the cities just referred to as it could, and did, profit by the success or failure of what had happened to the others. When the drama - and by that we mean all forms of stage entertainment - was first introduced in New York in 1750, there were no established American actors, and no plays, except those imported from England. But by the time Chicago came into the theatrical picture there were plenty of both, and the patrons here knew considerable about plays and players. This same condition exists today. Chicago now gets only what has been tried and proved successful. In New York, now as then, new productions originate and if successful, eventually find their way to Chicago. By the time plays were presented in the rapidly growing village by the lake, dramas were being written in our country, whereas, when they were first presented in

New York, Philadelphia, Boston, Albany, Baltimore and other eastern and southeastern cities, only the English made products were available.

It must be admitted, however, that at that time the producers of such as well as the public were very much inclined to the work of dramatists in the mother country. The reason, doubtless, was that such plays were better than those written by our own inexperienced home craftsmen. Playwriting is an art, and while some amateur writers have turned out successful plays, it has been on more or less occasions an accident.

In 1833 Chicago was a rapidly growing village. People were coming to it from all parts of the country, many of whom had cultivated a desire for entertainment in their former home in the East, and were yearning for amusement in their new found habitation; and purveyors of that form of recreation were seeking new fields. With the meager population the village enjoyed in its earliest stages, really important amusement enterprises could hardly be expected, and if some few hoped for more outstanding events, such persons were destined to disappointment. Hence, the early entertainers were limited to what we shall call "one man shows".

The first record we have of a performance given in Chicago,—where an admission fee was exacted,—occurred on February 24, 1833, when a Mr. Bowers gave an exhibition at Dexter Graves Mansion House at 84 and 86 West Lake Street, old numbers. This entertaining melange consisted of magic, ventriloquism and other stunts that could be provided by a single individual,— as the said Mr. Bowers was the whole show. Since there was no newspaper published in Chicago at the time, we have no way of learning the reaction of the people towards Bowers' one-man organization. But we feel sure it must have met with substantial favor. However, there was no other effort made to entertain Chicagoans until over a year later.

The next venture of the kind took place in the dining room of a hotel, the name of which was then The Travelers' Home, in a room called Bambock Hall. While somewhat similar to the entertainment given by Bowers, it had in addition "songs and funny sayings." The town was growing and was much talked about throughout the country as a possible western metropolis, and was attracting wide attention. This talk inspired one Oscar Stone to venture in with what might be called a small circus, which was given with only a sidewall. The opening date occurred on September 14, 1836. The attraction evidently remained for some time as The Chicago Democrat, first newspaper published here, speaks of it on November 3d of that year as being "a splendid show." And to the natives, hungry for amusement, it doubtless was.

Up to this time no attempt had been made to introduce the drama into Chicago, but now that the population had reached the staggering proportions of 4000, the town began to attract more important amusement enterprises. Dean & McKinney — that is Edwin Dean and D. D. McKinney — who were operating at the Eagle Theatre in Buffalo, New York, were beginning to feel the effects of the financial depression approaching which was showing such consequences on the theatre in all cities where such institutions were operating. Like all pioneer showmen, they commenced to figure on getting out of a bad town while the getting was good, so they ventured to send their "advance agent" to Chicago, to learn what arrangements could be made for the display of their dramatic talents. Their agent's name was E. W. Trobridge, so long attached to the Albany theatres. Mr. Trobridge did what all such "advance agents" have always done - and still do - got the city fathers together and made the best terms possible in the way of license procurement - and as many other concessions as he could persuade them to grant. However, when he reported to Messrs. Dean and McKinney at Buffalo, they considered the license too high and decided not to venture here. Both of these men were well established in the theatrical business of the time, and one of them, Edwin Dean, often appeared in Chicago later. He had, before this, been a partner in the operation of theatres and companies with William Forrest, brother of the celebrated actor, Edwin Forrest. The firm name of Forrest & Duffy had been highly successful in Albany, but when William Duffy died Dean became Mr. Forrest's partner. Afterward, on the death of Forrest, Mr. McKinney became the associate of Dean under the firm name above mentioned. The records as to the life of this Edwin Dean are more or less confusing. Some claim he married Julia Drake, the daughter of the great theatrical pioneer, Samuel Drake. When this Samuel Drake left Albany, New York, in 1815, to establish the theatre in the west, he had with him at the time a certain Fanny Denny, a young amateur of Albany, about eighteen years old. Drake had what has become known as a family show, and in the family, among several others, was Alexander Drake, who married this Fanny Denny. Out of that union came the celebrated Julia Dean. Alexander Drake died some time later, and his widow married Edwin Dean of the firm of Dean & McKinney before referred to.

In the original Drake organization was a Julia Drake, then about fourteen years old. Some claim that Julia Dean was the offspring of this Drake girl, but we prefer to credit the former contention. Julia adopted the name of Dean out of deference to her stepfather, Edwin Dean.

As we have previously stated, Dean & McKinney concluded not to visit Chicago in 1836, and so the town was without any dramatic performances until McKinzie & Isherwood came here. The name McKinzie must not be confused with D. D. McKinney mentioned heretofore. Henry Isherwood of this firm was not only a capable actor, but a scenic artist as well. In fact, every company traveling in those days had some one that could and did paint scenery. The places in which they must appear were very primitive and needed some scenic investure to give them a theatrical appearance. After doing the advance work, painting the scenery, passing the tonight bills and running the "props", Isherwood had nothing to do except to learn and play an important line of parts.

McKinzie's principal activities were to get the company from town to town, and cultivate a friendship with the hotel keeper, for economic purposes, which usually began by giving the entire family and staff "comps" or passes. This policy of giving complimentary tickets or so-called passes- the abuse of which continued for many years and, to some extent is still practiced - is a pronounced annoyance. Showmen have learned that it is easy to make a pass hound out of a person: they first thank you for it; next they ask you for it; and then they demand it. Show business nowadays is more on a monetary basis, so it is no longer necessary to give free admission to every one you fear is apt to be your creditor before your show leaves town. The practice was common for years and was more or less justified under the precarious conditions that existed among all theatrical companies traveling in those early days. The one characteristic a pioneering traveling theatrical manager must and did have was affability, which seemed to be a necessary ingredient when it became essential to move his company from one town to another on a "shoe string".

Alexander McKinzie was the manager of Isherwood & McKinzie, the first dramatic organization to appear in Chicago. It was approaching the eighteen thirties when the original Joseph Jefferson discovered Alexander McKinzie operating a book store at Pottstown, Pennsylvania, and induced him to become a partner in leasing and operating a theatre at Lancaster, and Harrisburg in Pennsylvania, and at Washington,- since McKinzie had more money than Jefferson. So the former, being susceptible to the proposition, yielded and thereby found himself in the show business, which became a part of his vocation during the remainder of his struggling existence. In 1829 he married Hetty Jefferson, daughter of his original partner. Hetty had not been intended for the stage, but had been given an excellent education in a leading Philadelphia school. After her marriage to McKinzie, she became the leading lady of the company operated by her husband and Harry Isherwood.

Acting as advance, Harry Isherwood on a cold, rainy night, landed in the village of Chicago. After wandering through the muddy streets for some time, he finally found a hole in the wall at a hotel where, tired and weary from the long ride on the stage then running between Buffalo, New York, and Milwaukee, Wisconsin, he tumbled into bed. With its thin straw tick and ridge-making slats, it made him look and feel like the upper and nether side of a waffle iron, as he wrote his friend McVicker in 1882. He said: "It was the most God-forsaken looking place it had ever been my misfortune to see." Then he went on to say: "The mud was knee deep. No sidewalks, except here and there a small piece. No hall that could be used to any advantage for theatrical presentation." However, the following morning he began to tour the town and inspect every building that might be turned into something for his purpose. He finally decided on the dining room of the Saganaush Hotel. John Murphy, then proprietor of that pioneer habitation, had just opened a new and more commodious place for the care of weary visitors to the new city and was glad to have a part of the building occupied.

Negotiations were completed and Isherwood proceeded to put said dining room in a theatre-like appearance. He purchased a few yards of cloth and commenced painting scenery for the auspicious occasion. Meanwhile, lumber and other material was being provided and used to make seats and a stage platform. This was not unusual as he had done the same thing in hamlets he and the company had visited elsewhere.

Looking at the present day metropolis of Chicago with its innumerable places of entertainment, one finds it hard to visualize the condition over a hundred years ago. But "big trees from little acorns grow" and the early settlers certainly planted fertile acorns. As bad as the village looked to Isherwood, there was nothing he could do but make the best of it as other "advance agents" had done before and ever since.

Harry Isherwood, even then, was no novice in theatricals. He was practically raised in the show business, finishing as scenic artist with Lester Wallack at a ripe old age. He had, under the guidance of the old actor-artist, Joe Cowell, decorated the Park Theatre in New York in 1824.

The license Isherwood finally agreed to pay for the right to supply entertainment to an anxious populace was $125.00, pretty stiff for a barnstorming organization playing in a hotel dining room. When everything was in readiness, Mr. McKinzie brought in the troupe and braced himself for the auspicious opening, which occurred on Monday, October 23, 1837.

The first play presented by McKinzie & Isherwood was James Sheridan Knowles' "The Hunchback" with the following

CAST

Julia	Mrs. Ingersoll
Father Walter	Henry Leicester
Sir Thomas Clifford	Harry Isherwood
Helen	Hetty McKinzie [illegible]
Lord Twissel	James Wright
Master Wilford	Thomas Sankey
Gaylove	Wm. Childs
Heartwell	Mr. McKinzie
Modus	Master Burke
Simpson	Madam Austine [illegible]

Arreline [illegible]

Thus we have the cast of the first drama produced in Chicago.

As we have seen, the company was headed by Alexander McKinzie, actor and manager; and Harry Isherwood, actor, scene painter, advance agent, and general all around fixer — anything from a chair to a City Councilman. Upon these two depended the task of getting the company in and out of this and other towns. It is difficult to tell which is the most strenuous job with an organization such as this one was.

The other members of the acting corps were: Henry Leicester, the leading man, as we say today; James S. Wright, a walking gent, as the type was called in those days; Thomas Sankey, old men when there were any and anything else when there wasn't; Wm. Childs, utility, which, then as now, meant anything cast for. Alexander McKinzie was, of course, also a utility actor, manager-like always playing either the best or the worst part.

The ladies of the company were, first, Mrs. David Ingersoll, a young widow whose husband, David Ingersoll, had died in St. Louis a year before this period. She was a daughter of the first Joseph Jefferson, and was considered a splendid actress. Mrs. McKinzie, the former Hester Jefferson, also a daughter of Joseph Jefferson,[1] played leading parts. And last, but of course not least, was Madam Austine, a dancer, and the girl who played the young parts. She was what we today call the ingenue, successor to the chambermaid, and later, the soubrette. She was required to do a song and dance between acts, or between the play proper and the afterpiece or farce.

Here, in size and make-up, was a typical repertoire company: five men and three women. City players and facetious press men have been, and are still inclined to ridicule such itinerant aggregations, but when the truth sifts through, they learn that such ridicule usually reflects itself and shows how ridiculous they themselves are.

Let us now appraise the merits of the members of this first dramatic organization to visit Chicago. "Hester Jefferson," says William Winter, "became Mrs. Alexander Mc Kinzie, first wife of the noted actor-manager in the west. McKinzie was a cousin of

Joseph Neal, author of 'Charcoal Sketches'." Mrs. McKinzie rose to a good position as an excellent delineator of old women. After her death on February 3d at Nashville, Tennessee, one newspaper in recording her death says:

"She bore a severe illness with Christian serenity. A lady graced by many accomplishments, but still more, by virtues which conciliated the esteem and affection of all who knew her." It then continues: "There are many friends of her late father in different parts of the Union, to whom this brief notice will recall many affecting associations. It will be a solace to them to know that she passed to the portals of the tomb in the full and joyous assurance of a blessed immortality." Such is a description of the wife of the first theatrical manager to visit Chicago.

Mrs. Ingersoll was the former Mary Ann Jefferson, also daughter of the first Joseph Jefferson, and aunt of the later Joe, known so well as Rip Van Winkle. About 1831 she married David Ingersoll, a very capable actor, who died in St. Louis, Missouri, in 1835, leaving her a young widow, now twenty-five years of age. Good performers cannot always find just the position they desire, and while Mrs. Ingersoll had appeared in the best theatres in Philadelphia and Boston, she now felt constrained to seek fame and fortune elsewhere, so she joined the McKinzie & Isherwood organization, then barnstorming through the middle west. In this company was James B. Wright, whom she later married.

Harry Isherwood, Mr. McKinzie's partner, began his career at the Park Theatre in 1817, when he appeared in the part of Billy Bowbell in "The Illustrious Stranger." Appearing at the Park was like being featured at Drury Lane in the heyday of that famous London theatre. In fact, the Park in New York was often referred to as the "Little Drury". Isherwood became impatient and went to Albany, New York, and to other cities where he was always welcome as an actor and scenic artist. Eventually, he became anxious for the "misery of management", joined up with Alexander McKinzie, and so, finally, found his way to Chicago.

Thomas Sankey was said to be one of the best old men on the American stage. Like Sol Smith he gained that appellation of "old", not so much because he was an old man, but from his habit of playing such roles. After appearing in New Orleans, St. Louis, Missouri, and in other cities, he made his bow to Chicago with McKinzie & Isherwood during their first venture here.

Henry Leicester, while not so well or favorably known among the eastern theatre goers, was, withal, a good actor and played many, if not all the male leads.

James Wright was a younger player, but had gained sufficient experience to enable him to play, fairly well, any part assigned him. The same assertion could be applied to the work of William Childs. Later in his theatrical activities Mr. Wright became the prompter for Lester Wallack, whose stock company, playing so long in New York, has probably never been excelled.

The performance of "The Hunchback" having been successfully concluded, rehearsals for Kotzbue's "The Stranger", as altered by Thompson, were begun bright and early the next morning. The play, however, was not new to the company as they had already been doing it. In fact, no actor at the time would dare say he wasn't "up in" the popular "The Stranger". So on Tuesday night, October 24th of the above year, the auditorium of the Saganaush Hotel dining room was again well filled and the players were all keyed up to "strut their stuff" in "The Stranger" which was thus

CAST

The Stranger	Henry Leicester
Steifort	James S. Wright
Solomon	Harry Isherwood
Francis	William Childs
Peter	Thomas Sankey
Mrs. Haller	Mrs. Ingersoll
Countess	Mrs. McKinzie
Charlotte	Madam Austine

It was the policy of the organization to play a new piece every night, therefore the play ran but the one performance. The town was small and they must appeal to as many people as possible to come to every performance, so they made nightly changes in the bill. However, the plays were repeated from time to time, either under the same name or under a different one to fool as many patrons as possible and get them in the house as often as they could. There were no programs as that was considered an extra and useless expense, so the cast of each play was not always available. Even when they had programs of a sort they were often disinclined to put them out lest, even under a new name, some might discover they had seen the drama and remain away.

The next play announced was J.S. Jones' "The Carpenter of Rouen", which was given on the third night, October 25th, with this

CAST

Marteau	Henry Leicester
Duc de Saubigue	James Wright
Antoine	William Childs
Groudy	Thomas Sankey
Nyken	Harry Isherwood
Julia	Mrs. Ingersoll
Madam Groudy	Mrs. McKinzie

This play was not only a big success on this occasion but continued to be, and was often repeated. Following this, "The Hypocrite" was put on with the patrons' approval. On the 27th the offering was "It Is the Devil" which was given by this

CAST

Count del Heaumerie	Mr. Leicester
Chevalier D'Arcy	Mr. Wright
Col. Loubardmont	Mr. McKinzie
Dominique	Mr. Childs
Gaspard	Mr. Sankey
Blanche	Mrs. Ingersoll
Genevieve	Madam Austine
Janette	Mrs. McKinzie

Another play given by the McKinzie & Isherwood company on their first visit to Chicago was Thomas J. Haines' "The Idiot Witness", a play that had been produced in New York back in 1825. It was done in Chicago with this

CAST

Sieur Armand	Henry Leicester
Robert Armand	James Wright
Paul Tugskull	T. Sankey
Gilbert (Idiot)	H. Isherwood
Walter Arlington	Alexander McKinzie
Juliet	Mrs. Ingersoll
Dame Tugskull	Mrs. McKinzie

After this the company repeated some of the plays they had already done, which seemed to meet with general approbation. One of the afterpieces presented in connection with these plays had the very up to the moment title, "Everybody's Husband" a name that might have applied to Nat Goodwin who later was referred to as the "much married man". The play had this

CAST

Twissleton	Mr. Leicester
Bunbury	Mr. Sankey
Figgins	Mr. Isherwood
Spriggins	Mr. Wright
Mrs. Pimpernel	Mrs. Ingersoll
Fanny	Madam Austine
Mrs. Twissleton	Mrs. McKinzie

Other plays offered during McKinzie & Isherwood's short stay in the city were: "Demon of the Desert", "The Polish Wife", "Therese" or "The Orphan of Geneva" by John Howard Payne. The Saganaush Hotel engagement had been fairly successful, and the receipts caused the managers to visualize the possibility of getting to the next town, which, in the wishful thinking of a struggling theatrical troupe, is always going to be a good town.

McKinzie & Isherwood had not done so badly at their hotel appearance. Strange to say, they got a top price of seventy-five cents, whereas, the admission fee did not top fifty cents at any time after that until Edwin Forrest appeared in 1848.

After terminating their visit in Chicago, the organization started on their quest for more attractive fields, having their eyes on Galena, Illinois; Dubuque, Iowa;

and a few small places along the river with even less facilities for dramatic stage presentations than those available at the hotel here. Among other towns visited was Alton and Springfield. In the latter place they again invaded the dining room of a hotel. Mr. Isherwood, who had seen better times and more comfort elsewhere, having been connected with the Park Theatre in New York City, was becoming weary of the struggle and had threatened to "pull his trunk", an expression, for those who do not know, which meant disappear in the night, or at some other inconspicuous moment. McKinzie, the tough Scotchman who loved trouble that always blossomed into hope, was never perturbed. Isherwood regretted that he, too, was not made of "sterner stuff" and was ready to "give up the ghost" most any day. McKinzie held out the hope of returning to Chicago and building a new theatre, but to his partner that was a very forlorn hope. It did, however, come true as future events verified.

After the departure of McKinzie & Isherwood's dramatic company in the fall of 1837, there was nothing in that line of entertainment until the spring of 1838 so the citizens, whose appetite for the drama had been sharpened, could only wait until McKinzie & Isherwood's return.

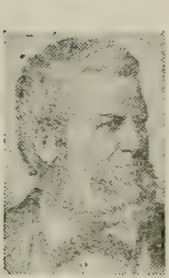
CHICAGO STAGE

ITS RECORDS AND ACHIEVEMENTS

THEATRES, AMPHITHEATERS, OPERA HOUSES, HALLS, CIRCUSES

1838

CHAPTER II



J. B. RICE

McKinzie & Isherwood, having finished their tour throughout the state and elsewhere, looked again for theatrical financial salvation to the growing Chicago and made ready to return and repeat their former success, as they considered it. Consequently, they again petitioned the city council for a reduction in the license fee with the statement that they were going to erect a new and much needed theatre in the growing city. Anxious for such an innovation, the liberal city fathers reduced the fee from the $125.00 they had paid before to a flat $100.00. This amount agreed upon, Messrs. McKinzie and Isherwood set about the construction of their new theatre. Arrangements were made with an auctioneer, John Bates, to establish such theatre on the third floor of his auction building on the corner of Dearborn and South Water Street or, perhaps, a trifle nearer to the river than to South Water Street. "The Rialto", later extending along Randolph Street, then ran from the river south on Dearborn Street but even in that early day it was called

The Rialto, meaning, of course, the main business district.

The district wherein this new playhouse was located prompted the citizens to call it the "Rialto" Theatre, but that was not the name the owners gave it. They called it the Chicago Theatre, the first of many that later used the name. It may easily be imagined that it was not much of a theatre compared with the magnitude and the grandeur of our modern structures erected for the purpose. This "Chicago Theatre" was in a room on the third floor of a building thirty feet wide and eighty feet long, seated with planks on boxes, with so-called circus seats at the rear. Hence, it was not, of course, a very commodious "opera house". In spite of its crudeness and limited facilities for the proper presentation of plays, the structure met with universal approval and was the subject of much discussion when the opening, a very auspicious one, took place on May 10, 1838, the first theatre to be inaugurated in Chicago.

The play on the momentous occasion of the opening of this, the first "Chicago Theatre", was Thompson's adaptation of Kotzbue's popular drama, "The Stranger", one of the plays that McKinzie & Isherwood had presented at the Saganaush Hotel the previous fall. The Chicago Theatre opening performance of the play had this

- CAST -

The Stranger	Mr. Leicester
Steifort	Mr. Sankey
Solomon	Mr. Warren
Francis	Mr. Sullivan
Peter	Mr. Jefferson
Mrs. Haller	Mrs. Ingersoll
Countess	Mrs. McKinzie
Charlotte	Mrs. Jefferson

It should be noted that there had been some slight changes in the cast since the company's previous visit to Chicago. William Childs, one of the earlier members, appears to have left the organization, but others had joined, among them William Warren, a son of the William Warren who was a partner of William B. Wood, so long and favorably known as the operators of the old Chestnut Street Theatre in Philadelphia, Pennsylvania.

G. C. Germon and his recently acquired wife, the former Jane Anderson, had also joined. Mr. Germon and his wife were already well known in the dramatic profession as both, in some manner, had long been connected with American theatricals. Later Mr. Germon became quite well known for his portrayal of Uncle Tom in "Uncle Tom's Cabin" when that play was first produced and ran so long in New York in 1852. He became a great favorite in Chicago, and died here in April, 1854. Mrs. Germon, the former Jane Anderson, was the granddaughter of the first Joseph Jefferson, who came to America in 1794. Jane made her first New York appearance at the Franklin Theatre as Sally Giggle in "Catching an Heiress ". However, as a child, she had performed in other cities after the death of her mother, which occurred in 1831. The Germons had just been married when they came to Chicago with McKinzie & Isherwood. A daughter was born to them at Augusta, Georgia, on June 15, 1840. This offspring became the famous Effie Germon, so long the dashing soubrette of the Lester Wallack Stock Company.

Other members new to the company were Joseph Jefferson, the second, and his wife and two small children: Joe, nine, and Cornelia, three years of age; and a stepson, Charles Burke, a son of Mrs. Jefferson by her first husband, Thomas Burke. This stepson was called Master Burke. He was about fifteen years of age but was already playing important parts. Both he and Little Joe used to wrap themselves in a hotel bed sheet for a toga, and, poised on a covered soap box, each felt himself to be the "noblest Roman of them all." Joseph Jefferson, the second, had joined to paint scenery and act. He was a good scene painter, but opinions differed as to his acting ability. We may safely depend upon the word of his sister for his genealogical record. She states:

"Joseph Jefferson, the third of a line of actors, was born in Philadelphia, Pennsylvania, in 1804. There is no positive date of his first stage appearance, but his name appears on the bills of the Chestnut Street Opera House when he was only ten years old. At twenty, he was a member of the Chatham Street Theatre in New York. In 1837 he was at the Franklin Street Theatre in the same city, where he was actor and scene painter, a profession both he and his father followed from the start to the finish of their stage career. July 27, 1826, he married the widow of Thomas Burke, who brought into the family Charles Burke, a son by her former marriage, who was, in the early days, called Master Burke. For a short time Mr. Jefferson and John Sefton managed a vaudeville company at Niblo's in New York. This was in 1837, the season before he joined the company in Chicago. There were many prominent players in this vaudeville company, including, among the more famous ones, Blanche DeBar, later the wife of Junius Brutus Booth, Jr.

The above vaudeville venture was costly for Mr. Jefferson. It left him without funds, a family on his hands, and no place to go. New Yorkers, then as now, considered Chicago nowhere, so he came here, bringing with him his son, Joe, and the small daughter, Cornelia, who had been born at Baltimore, Maryland, October 1, 1835. With these encumbrances, it behooved this trouper to find somewhere to light.

As to this Mr. Jefferson's acting ability, Ludlow, in his "Dramatic Life" (1880) says the artistic mantle "missed him but fell graciously on the shoulders of his son," - meaning Jefferson the third. William B. Wood, however, considered him a fair actor, and certainly these two ought to know the necessary qualifications of an actor. They were not like some self-styled critical advisers who have never looked through the "peep hole" in a curtain; never settled a house nor counted the receipts; above all, have never been compelled to move a company of starving strollers from town to town without funds.

Mrs. Joseph Jefferson, the wife of the foregoing, was originally Cornelia Frances Thomas. She was born in New York on October 1, 1796. Her mother died when she was very young. Her father, who had been raised in affluence, had now lost everything and was very poor. He finally found employment in the service of Alexander Placide, ancestor of the family of famous actors bearing that name. Mr. Placide was then manager of the Charleston Theatre. That theatre was her school house. In it she grew to womanhood, acting and singing, and according to Ireland, "she possessed a fair share of ability as a comic actress, with a pleasing face and person, and an exquisite voice which, in power, sweetness and purity, was unapproached by anybody." Thomas Burke, whom she married in her girlhood, was noted for his talent and handsome appearance,- and also for his dissipated habits. Burke died in Baltimore, Maryland, June 6, 1825, and on July 27, 1826, she married Joseph Jefferson the second, and became the mother of four children, two of whom died at a very early age, the other two Cornelia and Joseph Jefferson the third. Cornelia, it will be noted, was only three years old when she came to Chicago to join her uncle, Alexander McKinzie. After traveling from place to place, putting up with all the hardships that pioneers are confronted with, Cornelia eventually found herself in New York where, on May 17, 1849, she played Little Pickle in "The Spoiled Child". She ultimately married a Mr. Jackson by whom she had one son, Charles, who in later life committed suicide. The subject of this sketch died in the West in the late eighties.

The Master Burke referred to as a member of this McKinzie & Isherwood company on the second visit to Chicago, was born March 27, 1822, at Philadelphia, Pennsylvania.At the time he appeared in Chicago he was sixteen years old, but even then had played mature parts. He was seen in New York in the cast with the elder Booth and other leading players, but soon found his way into western territory, where he remained for some time, first with Isherwood & McKinzie, and later with Sol Smith, another great theatrical pioneer. It was not until July, 1847, that he was noticed in New York, but on July 19th of that year he played Ebenezer Calf in "Ole Bull" at the Bowery Theatre. He became associated with Frank Chanfrau in 1848 and they operated in New York in the New National Theatre until 1851.

In spite of the bright professional prospects in the East, his inclination was to the West where he again soon found himself. He is credited with writing the play "Rip Van Winkle" and "The Cricket on the Hearth", giving both manuscripts to his half-brother, Joseph Jefferson the third. Jefferson then had Dion Boucicault put his name to the play as author of the so-called Jefferson version of "Rip", but there is very little in it of importance that wasn't there when Burke delivered the script to Jefferson. Burke was twice married but left no descendants. He died in New York on November 10, 1854.

Of Mr. A. Sullivan, another new member of the Isherwood & McKinzie company on their second appearance here, we know little except that he played the juveniles and juvenile leads.

It is scarcely necessary to elaborate on the life of Joseph Jefferson the third, as so much has already been written about him and his activities. He was born in Philadelphia, Pennsylvania, his mother being the widow of Thomas Burke, as heretofore mentioned, who had died leaving one son, Charles Burke, a half-brother of the subject of this sketch.

To clarify the confusing records of this Jefferson family, let us again reiterate that in 1826, at the age of twenty-two, Jefferson the second married the above mentioned Mrs. Burke whom he had first met in the Chatham Theatre in New York. Of this marriage there were two children, Joseph the third and Cornelia, the latter born in Baltimore, Maryland, on October 1, 1835. Therefore she was only three years old when she first came to Chicago in 1838. And "Our Joe", as he is sometimes called in order to distinguish him from the others bearing the same name, was six years Cornelia's senior. Thus he was just nine years old when he first appeared on the stage in Chicago in 1838. He was nearly ninety when he last appeared.

Joe's early primary duties were to assist his father in painting scenery, an art he developed to some advantage. During 1841, after his Chicago engagement, his father was officiating as the scene painter in a Baltimore theatre. Father and son, together with many other "show folks" made their home at a theatrical boarding house, a habitation that was the customary abode of most players in the early theatrical days. Others at this homelike place were Stuart Robson, a mere boy; and Sarah Hildreth, a leading lady who was then receiving marked attention from a young man by the name of Benjamin F. Butler, later known as General Butler. It was this same Benjamin F. Butler who became very unpopular later with the citizens of New Orleans, and who became a candidate for many offices including the Governorship of Massachusetts, and President of the United States. At the time of which we are writing, Mr. Butler was operating a theatrical agency. But in that connection his main concern was seeing that Sarah Hildreth, the apple of his "cockeye", secured good engagements.

Stuart Robson was then only a very young call boy in one of the Baltimore theatres. Among the visitors to this boarding house was Edwin Booth, about young Jefferson's age, and these two busied themselves getting up juvenile minstrel shows. Another visitor was Edgar Allen Poe, who came down to read his poems to get the reaction of the various players. Poe's father and mother, we believe, were then acting in one of the nearby theatres. However, of this we are not positive.

It will be seen that Joseph Jefferson the third was constantly in the atmosphere of the theatre from the beginning of his busy life until the end. After he cut loose from "mother's apron strings" and went to New York in 1850, he secured an engagement and soon became attached to Frank Chanfrau's company, where he appeared as Jack Rockbottle in the play "Jonothan Bradford". He attracted little attention until in 1852 when he was seen at Niblo's. It was not until he appeared with Laura Keene in "Our American Cousin" by Tom Taylor, at the time that play was first brought out on October 18, 1858, that he gained any great popularity. Mr. Jefferson, it should be understood, was not a member of the Laura Keene company when President Lincoln was shot while witnessing a performance of this play. He was then in Australia where he had gone for his health, and where he made a big success as Bob Brierly in Tom Taylor's "Ticket of Leave Man".

He is best known through his portrayal of the so-called Boucicault version of "Rip Van Winkle". This play, in the form we have come to know, in reality, was the work of Charles Burke, Jefferson's half-brother, as has been explained heretofore. Burke gave the manuscript to Joe, along with the manuscript of "The Cricket on the Hearth", at the same time admonishing Joe to "keep it, play it, and avoid strong drink," the latter something Burke himself had always failed to do.

Boucicault's name was then worth considerable, and by announcing it as his work, it was almost bound to insure its success. But Burke had rewritten it from Bernard's version, which Mr. Hackett had played in England as well as in America. According to Noah Ludlow, the great theatrical pioneer, C.B. Parsons, was the original in that drama when it was first produced in Cincinnati in 1828. Ludlow says, and he is doubtless correct, he bought the script from an actor in New York a year or so before the date mentioned. It has not been uncommon for actors to write plays, and, after an unsuccessful attempt at getting them produced, sell the play outright for whatever they could get, generally a lot under the circumstances, no matter how little the amount realized actually is. This is probably the true facts about that great success, "Rip Van Winkle".

This Joe Jefferson III was twice married. His first wife was Margaret Clements Lockyer, who was born at Burnham, Somerset, England. There were five children born of this union. Charles Burke Jefferson, later known as C. B. Jefferson, became an actor and first appeared in Chicago at McVickers on November 26, 1869, as Dickory in "The Spectre Bridegroom". In later years he became a producer and, with Klaw & Erlanger, brought out the Country Circus. He was also interested in the production of "The Shadows of a Great City", which was first seen on any stage at McVickers Theatre. His father purchased an estate near Abbeyville, Louisiana, and to this estate C. B. retired when he ceased his producing activities.

Margaret Jane Jefferson, eldest daughter, never became an actress, probably because she married Benjamin Farjohns, English novelist, when she was very young. Her sister, Frances Florence Jefferson, was born at Baltimore, Maryland, on July 9, 1855, and died there the following December. Another son, Joseph Jefferson, Jr., was born at Richmond, Virginia, in September, 1856, and died there shortly after that date.

Thomas Jefferson, another son of "Our Joe", was born in New York in 1857. He made his theatrical debut in England as Coccles in his father's production of "Rip Van Winkle". After his return to America, he became associated with Lester Wallack in that great manager's New York stock company. This particular offspring of Mr. Jefferson was doubtless the best actor of that family of players. He traveled with his father throughout this country, and many times substituted for his parent in the part of Rip. This was especially true on the "one night stands", and, after the opening date, in the cities. Joe would play the part on the first night and the son, Tom, would finish the engagement. It should be understood that this was not always done, but as the father grew old the son often took his place.

On December 20, 1867, Joseph Jefferson took as his second wife Sarah Warren, the daughter of Henry Warren, a brother of the William Warren we have mentioned heretofore. To this union the following children were born: Joseph Warren Jefferson, in New York on July 6, 1869; Henry, born in Chicago, Illinois, and died in England in the year 1875; William Winter Jefferson, born in England on April 25, 1876. There were two other sons, Edwin and Frank, but little has ever been said about them. The mother, Sarah Warren Jefferson, died in 1934.

With this knowledge of the new members of the Isherwood & McKinzie organization at the time the company opened in "The Stranger" on May 10, 1838, let us return to the record, which gives "The Hypocrite" as the next play, presented on May 12th, with Mr. Leicester appearing as Doctor Cantwell and Mrs. Ingersoll as Old Lady Lambert. On May 13th John Tobins' popular drama, "The Honeymoon", was offered to a most appreciative audience. "The Carpenter of Rouen" was repeated on the 14th, with the same hearty reception it received when presented at the Saganaush Hotel the year before.

The company was gaining favor, and the increased attendance was both appreciated and needed by the management. For several evenings plays given on the previous visit were repeated, then new ones were offered. Mrs. Inchbald's successful little drama, "Wives As They Were And Maids As They Are", opened May 23d with this

CAST

Lord Priory	Mr. Sankey
Sir William Dorillon	Mr. Jefferson
Sir George Evelyn	Mr. Germon
Mr. Bronzly	Mr. Leicester
Mr. Norberry	Mr. Warren
Oliver	Mr. Sullivan
Miss Dorillon	Mrs. Ingersoll
Lady Mary Riffle	Mrs. McKinzie
Lady Priory	Mrs. Jefferson

The company was next seen in the successful play, "Petticoat Government" which had this

CAST

Hectic	Mr. Leicester
Clover	Mr. Germon
Bridon	Mr. Sullivan
Stump	Mr. Warren
Mrs. Carney	Mrs. McKinzie
Annabella	Mrs. Ingersoll

The next presentation of Isherwood & McKinzie was Nicholas Rowe's well known drama, "Jane Shore", with the following

CAST

Gloster	Mr. Leicester
Hastings	Mr. Wright
Dumont	Mr. Germon
Belmore	Mr. Sankey
Catsby	Mr. Jefferson
Jane Shore	Mrs. Ingersoll
Alicia	Mrs. Jefferson

This powerful historical drama met with universal success and was played here many times later.

June 2d "The Maid and the Magpie" was given. This play pleased so well that it was repeated early in the engagement the following year, when McKinzie & Jefferson returned. At that time, however, there was a slight difference in the cast of characters. On the present occasion it had this

CAST

Henry	Mr. Leicester
Everhard	Mr. Wright
Farmer Gerald	Mr. Sankey
Benjamin	Mr. Jefferson
Martin	Mr. Burke
Annette	Mrs. Ingersoll
Dame Gerald	Mrs. McKinzie

Another favorite, "The Idiot Witness", was seen at this theatre. Since no records are obtainable, we are unable to give all the plays presented from this time up to October 18th.

McKinzie had complained of the attendance, so the public-spirited citizens decided to placate him with a benefit "in appreciation of what he had done to establish the drama in Chicago." In those days, the test of an actor's popularity was the attendance at these benevolent gatherings. McKinzie set the date as October 18th, and chose Edward Lytton Bulwer's "The Lady of Lyons" interpreted by this

CAST

Claude Melnotte	Mr. Leicester
Beausant	Mr. Warren
Glavis	Mr. Germon
Col. Dumas	Mr. Sankey
DesChapples	Mr. Wright
Gaspard	Mr. Burke
Officer	Mr. Watts
Pauline	Mrs. Ingersoll
Madam DesChapples	Mrs. Jefferson
Widow Melnotte	Mrs. McKinzie

The McKinzie benefit was a huge success and the receipts a godsend to a struggling dramatic company. "The Lady of Lyons" did not furnish the entire evening's entertainment, but added to that dramatic classic was a shorter play, "The Two Friends" which was thus

CAST

Ambrose	Mr. Sankey
Herbert	Mr. Leicester
Valentine	Mr. Warren
Elinor	Mrs. Ingersoll
Rose	Mrs. McKinzie

Following this, on October 19th, came John Pocock's highly successful "Rob Roy" with the following

CAST

Rob Roy	Mr. Leicester
Major Gilbraith	Mr. Warren
Rashleigh	Mr. Sankey
Bailie	Mr. Germon
Francis	Mr. Sullivan
Diana Vernon	Mrs. Ingersoll
Helen McGregor	Mrs. Jefferson
Mattie	Mrs. Germon

This was one of the most successful of all the plays presented by the company during their 1838 visit.

After struggling along in the new playhouse with little pecuniary success, the company finally concluded their engagement in the early fall, repeating many, if not all the plays they had offered on their previous appearance.

The McKinzie & Isherwood players had come here, on this visit, from Springfield where they had given performances in the dining room of the Ilse Hotel. But they appeared in the capitol city the following year in a new building erected by a public spirited citizen expressly for that purpose.

CHICAGO STAGE

ITS RECORDS AND ACHIEVEMENTS

THEATRES, AMPHITHEATERS, OPERA HOUSES, HALLS, CIRCUSES

1839

CHAPTER III

LOUISA LANE-HUNT
MRS. JNO. DREW

After traveling through Illinois and nearby states, Mr. McKinzie brought his company back to Chicago to reappear at the Chicago Theatre. The company was practically the same as the previous season except that Harry Isherwood, who had been the manager's partner, did not appear on this occasion. He declared himself fed up on the managerial struggle: walking from town to town, sleeping on straw in barns, often going without food as every barnstorming actor has done and always will do. Isherwood concluded that he had done his share of pioneering and was entitled to more of the comforts of life, so back to New York he went to finish his declining days painting scenery for Lester Wallack and other standard theatrical organizations. He died in New York in 1890 after many years of failures and successes.

Alexander McKinzie did not relish the painful operation of this sort of aggregation without the sympathetic cooperation of a partner, so he now declared his brother-in-law, Joseph Jefferson the second, in as a full partner who could at least furnish himself, wife and two children, as well as supply sympathetic consolation when the argument with the hotel keeper became annoying. This Mr. Jefferson, who was a scene painter like Mr. Isherwood, made good use of his skill by producing new scenery for the first presentation on the occasion of the company's return. The theatre-going public everywhere at that time seemed susceptible to flattery, so this company, after finishing an engagement in a newly constructed edifice for the display of their talent at Springfield, Illinois, decided to bill their attraction as The Illinois Theatrical Company, hoping thus to acquire a substantial patronage by becoming identified as a strictly Illinois organization.

The opening date was Saturday, August 21, 1839. They offered George Colman's play, "The Review", with the following

CAST

John Lump	Mr. Sankey
Caleb Quinten	Mr. Greene
Looney McTrotter	Mr. Warren
Grace Gaylove	Mrs. Ingersoll
Lucy	Mrs. Germon
Phoebe	Mrs. McKinzie

On Monday, September 2d, "The Warlock of the Glen" was offered, and it was thus

CAST

Mathew	Mr. Sullivan
Clarnwald	Mr. Sankey
Andrew	Mr. Greene
Sandie	Mr. Leicester
Countess	Mrs. Ingersoll
Marian	Mrs. Germon

The play met with considerable favor and as an afterpiece the farce "Midnight Hour" was put on.

On Tuesday, September 3d, "The Golden Farmer" by Benjamin Webster, was presented with this

CAST

Golden Farmer	Mr. Leicester
Jemmy Twitchell	Mr. Burke
Harry Hammer	Mr. Warren
Old Mobb	Mr. Sankey
Lord Fitzwilliams	Mr. Sullivan
Elizabeth	Mrs. Ingersoll
Louisa	Mrs. Germon
Mrs. Hammer	Mrs. McKinzie

Wednesday, September 4th,"The Maid and the Magpie" was the offering. This play had been presented by the same company the year prior to this.

Thursday, September 5th, "Isabella" or "A Woman's Life" was given with Mrs. Ingersoll in the title role, and this play was repeated on Friday, September 6th and again on the 7th. Monday, September 9th, "The Maid and the Magpie", a well and favorably known play in those days, was repeated with this

CAST

Blaisot	Mr. Warren
Farmer Gerald	Mr. Greene
Benjamin, a Jew peddler	Mr. Jefferson
Annette	Mrs. Ingersoll
Dame Gerald	Mrs. Greene

The play was followed by a concert in which Mr. Dempster rendered some entertaining vocal selections. The concluding farce was "The Irish Tutor".

Tuesday, September 10th, as a benefit for Mr. Dempster, "Sweethearts and Wives" was offered with this

CAST

Billy Lackaday	Mr. Warren
Admiral Franklin	Mr. Jefferson
Charles Franklin	Mr. Sullivan
Sanford	Mr. Leicester
Eugenia	Mrs. Ingersoll
Laura	Mrs. Germon
Mrs. Bell	Mrs. McKinzie
Susan	Mrs. Jefferson

Mr. Dempster rendered his usual vocal selections between the play and the concluding farce, which was "My Heart's in the Highlands". Wednesday, September 11th, Benjamin Webster's highly successful drama "The Golden Farmer", was again performed. For the farce "The Sleeping Draught" was put on, in which Mr. and Mrs. Greene appeared. Thursday, September 12th, "The Idiot Witness" was done as a repeat as it had been played on the first and second visits, but it was cast differently on this occasion, Jefferson playing Gilbert, the Idiot. The concluding farce was "The Enraged Politician", in which a local amateur made his appearance with some success.

Friday, the 13th, M. M. Noah's "A Wandering Boy" was seen with the following

CAST

Hubert	Mr. Leicester
Lulin	Mr. Warren
Count de Croisey	Mr. Germon
Roland	Mr. Sullivan
Paul	Mrs. Germon
Justine	Mrs. Jefferson
Baroness	Mrs. Ingersoll

Following the play "The Unfinished Gentleman" was the farce.

X Saturday, September 14th, saw the company in J. Madison Morton's "The Invincibles", very convincingly played with the following

CAST

General Verdon	Mr. Sankey
O'Starb	Mr. Warren
Vestoria	Mrs. McKinzie
Eliza	Mrs. Ingersoll
Julibelle	Mrs. Jefferson
Desire	Mrs. Germon

The entertainment concluded with "It's All a Farce" together with vocal selections by Mr. Dempster.

Monday, September 16th, a new dramatization of Charles Dickens' "Oliver Twist" was presented with this

CAST

Oliver	Mrs. Germon
Fagan	Mr. Greene
Mr. Bumble	Mr. Jefferson
Bill Dawkins - Sykes	Mr. Warren
Artful Dodger	Master Burke
Mr. Brownlow	Mr. Germon
Nancy Sykes	Mrs. Ingersoll

This dramatization seems to be the company's own effort, as it is somewhat different from the other two versions. It was, however, very well received. "Uncle Sam" was done as the farce. There was some disturbance in the theatre that night, and Mr. McKinzie had the disturbers arrested the following day. On Tuesday, September 17th, George Colman's "Poor Gentleman" was the attraction, and it was well received. In spite of the limited dramatic attractions in Chicago at this early date, many were familiar with the name of Colman as a dramatist. The play was thus

CAST

Doctor Olopod	Mr. Warren
Sir Robert Bramble	Mr. Jefferson
Frederick	Mr. Leicester
Captain Foss	Mr. Sankey
Lieut. Worthington	Mr. Germon
Humphrey Dobbins	Mr. Greene
Sir Charles Croplund	Mr. Sullivan
Farmer Harroway	Mr. McKinzie
Stephen	Master Burke
Emily Worthington	Mrs. Ingersoll
Lucretia McNabb	Mrs. McKinzie
Dame Harroway	Mrs. Jefferson
Mary	Mrs. Germon

At the conclusion of the play, a farce, "Loan of a Lover" was given.

On Wednesday, September 18th, "Oliver Twist", which had created a great deal of talk, was repeated. The following night, Thursday, September 19th, Oliver Goldsmith's famous old play, "She Stoops to Conquer", was presented for the pleasure of the local theatre goers. It was very favorably received, capably interpreted as it apparently was on this occasion by the following

CAST

Hardcastle	Mr. Sankey
Sir Charles Marlow	Mr. Greene
Charles Marlow	Mr. Leicester
Tony Lumpkin	Mr. Warren
Hastings	Mr. Germon
Doggery	Mr. Jefferson
Landlord	Mr. McKinzie
Miss Hardcastle	Mrs. Ingersoll
Mrs. Hardcastle	Mrs. McKinzie
Miss Noville	Mrs. Germon

Mrs. Ingersoll, who had become very popular with Chicago play goers and citizens in general, opened a music school in the city at the end of the week.

Friday, September 20th, saw the company in a repeat of Nicholas Rowe's great and popular play, "Jane Shore", with practically the same cast. This play was put on for two nights, followed by "The Village Lawyer" done as an afterpiece.

On Saturday, September 21th, "The Lady of Lyons", which had been done before, was the attraction. On this occasion Mr. Lancaster, who had joined the company, was seen in the role of Claude; Mr. Warren as Beausant; and, of course, Mrs. Ingersoll as Pauline. To make it a good and an abundant evening's entertainment, "The Swiss Cottage" was done as the afterpiece.

Most [illegible] Leicester

Monday, September 23d, "Chery and Fairstar" was offered. It was written by F. W. Green, and had always been quite a favorite everywhere, often as an afterpiece, but on this occasion it was done as the main play. Master Burke played Prince Chery; Mrs. Germon did Fairstar; and Mr. Lancaster, the new member, was cast as Saugumbeck. This was called a "spectacle" and it was well received by the audience. The play was followed by "Animal Magnetism" done as the farce, in which William Warren and Joseph Jefferson were the two principal players.

Tuesday, September 24th, "Oliver Twist" was repeated, and on the 25th "Chery and Fairstar" was also repeated but the afterpiece was changed to John O'Keefe's "A Poor Soldier" and was given with this

CAST

Capt. Fitzroy	Mr. Sullivan
Denmont	Mr. Jefferson
Father Lake	Mr. Greene
Patrick	Mr. Germon
Bagatelle	Mr. Lancaster
Darby	Mr. Sankey
Kathleen	Mrs. Jefferson
Nora	Mrs. Germon

O'Keefe was one of the favorite authors during the early days of our theatre in America, and this play had been produced in New York as early as 1793, but it was still a favorite attraction. On September 26th John Banin's great play, "Damon and

Pythias" was produced with Mr.Lancaster as Damon; Mr. Sullivan as Pythias; and Mrs. Germon as the devoted Calanthe. The play was put on for two nights.

Saturday, the 28th, saw another repeat of "Chery and Fairstar", but succeeded by a new farce, "Is It a Lie?" The week ended successfully, and Monday, September 30th, began a new one with "Zembrucca", in which Mr. Lancaster and Mrs. Jefferson were cast as the principal players, Zembrucca and Almaside respectively.

There was considerable complaint about the small patronage and the townspeople, becoming concerned, persuaded Mr. McKinzie to bring in a stock star. If there is anything that people think they can do, it is to run the show business. And here they became Mr. McKinzie's unsolicited advisers. He yielded to their pleas and brought in, not one but two stars: Charles Kemball Mason and Mrs. McClure, both well established players.

Charles Kemball Mason was born in England in 1805, and made his metropolitan stage appearance as Young Norval at the Covent Garden, London, in 1823. After coming to America, he became attached to one of the Philadelphia Theatres and later appeared in New York where he supported that distinguished player, Charlotte Cushman, when she appeared in her great character of Meg Merrilies in the play "Guy Mannering". Mr. Mason was also considered a star in the part of Napoleon in the play of that name.

Mrs. McClure was the former Miss Meek, and, while a native of New York, she had established herself in the theatrical profession in the South, where she had already become a prime favorite. Her first appearance in the East was at the Park Theatre in New York on March 5, 1833. She was seen there again in 1844, after she appeared in Chicago during the McKinzie-Jefferson engagement. She was acclaimed as one of the most beautiful women of her day. Tiring of the East, she returned to the South and finally became the wife of N. M. Ludlow, one of the greatest, if not the greatest, of all American theatrical pioneers, and the person, according to his claim, who first planted the dramatic flag west of the Mississippi River.

The opening play for these new stock stars was "Napoleon", the drama that had won Mr. Mason his reputation in New York. The two stars began their Chicago engagement on October 2d, — Mason as the French hero, and Mrs. McClure as Victoria. This play was done as an afterpiece to "The Lady of Lyons", which was a repeat.

Bulwer, author of "The Lady of Lyons", was then well known and popular in America, having endeared himself to American as well as English players on account of his fight for the abolition of the "patents" granted to Drury Lane and Covent Garden Theatres in London. Sir Edward Lytton Bulwer, or Lord Lytton as he was alternately called, was, at the time mentioned, a member of the House of Lords, and brought the subject of "patents" to the attention of that body, citing the privileges the two named theatres were enjoying at the expense of other worthy playhouses. These "patents" or licenses had been granted to Sir William Davanent for one, and to one Killigrew for the other, by the Crown after the restoration. This grant gave the manager the exclusive right to present all the "best plays" in London. At the time these exclusive "patents" were granted to Davanent and Killigrew it was presumed that the grantees were of such a character that there would be no misuse of these delegated rights. But as the theatres changed hands from time to time, these patents were conveyed to the new owners. In the meantime, theatres were springing up in remote parts of the city, and were operating without any restrictions. The result was that the operation of such theatres became a thorn in the side of the managers of the patent theatres, and they complained bitterly. The agitation finally led to the licensing of all amusement places for a substantial fee, which fee has always been out of all proportion in comparison with the license paid by other local enterprises.

In all localities there were many establishments built for, or that were turned into places of amusement in their infancy, whose owners refused to pay a yearly license. Therefore, when a show came along to occupy such a theatre or other amusement place, it paid the license for the time it remained. If they didn't, they didn't play. The tax paid by Isherwood & McKinzie for appearing in the dining room of the Saganaush Hotel in Chicago, $125.00, amounted to confiscation as the City Council learned afterwards, for they kept reducing the fee on each succeeding visit. Sir Edward Lytton Bulwer's espousal of the cause of the less prominent theatrical institutions attracted great attention, and many of the arguments going on in England over the matter were aired by the American press. This publicity gave all of Bulwer's plays widespread attention and made them financially attractive. "The Lady of Lyons", perhaps the best, was played often all over America.

Returning to the Jefferson & McKinzie company and their stock stars, Mr. Mason and Mrs. McClure, after introducing them to the public in "Napoleon" and "The Lady of Lyons", on October 3d they presented Mrs. Joseph Centelevre's play, "The Wonder". This play drew better than anything put on so far. It was followed by "Napoleon" done as an afterpiece. While the receipts may have been due, to some extent, to this afterpiece, it is probable that "The Wonder" was the magnet that drew them as it was for many years a very attractive piece, old as it was. It was selected to open the new Boston Theatre as late as 1856. When presented by the Jefferson and McKinzie company it had this

CAST

Don Felix	Mr. Mason
Col. Brilliant	Mr. Germon
Donna Isabella	Mrs. McKinzie
Donna Violante	Mrs. McClure
Flora	Mrs. Germon
Don Pedro	Mr. Sullivan
Don Lopez	Mr. Lancaster
Les Surdo	Mr. Jefferson
Gibby	Mr. Sankey
Inis	Mrs. Ingersoll

From all indications, the stock star system was very effective in Chicago, and McKinzie and Jefferson were congratulating themselves on their theatrical wisdom and prowess.

Friday, October 4th, saw H.H. Millman's popular success, "Fazio", with the following

CAST

Fazio	Mr. Mason
Bianca	Mrs. McClure
Duke	Mr. Lancaster
Bartello	Mr. Sullivan
Philario	Mr. Germon

Other members of the company assumed the less important roles. This was followed by "Katharine and Petruchio" put on as an afterpiece. This is, as most people know, David Garrick's version of Shakespeare's "Taming of the Shrew", and it proved to be a well-oiled theatrical vehicle for the stars to ride into popularity. Mrs. McClure was seen to good advantage as Katharine, and Mason was more than satisfying as Petruchio.

Monday, October 7th, saw Otway's "Venice Preserved" presented with this

CAST

Pierre	Mr. Mason
Jaffier	Mr. Lancaster
Oriull	Mr. Germon
Belvidera	Mrs. McClure

Even the newly established playgoers seemed to be more or less acquainted with this old play for they voiced their approval. The farce, "No Song, No Supper", was the concluding part of the entertainment.

The 8th a benefit was given Mrs. McClure the offering being Shakespeare's "Romeo and Juliet" with his comedy, "Katharine and Petruchio", repeated for the afterpiece. The former popular classic was capably presented with the two stars and the supporting company thus

LIBRARY
UNIVERSITY OF ILLINOIS

CAST

Romeo	Mr. Mason
Juliet	Mrs. McClure
Mercutio	Mr. Lancaster
Tybalt	Mr. Sullivan
Friar Lawrence	Mr. Jefferson
Peter	Mr. Warren
Lady Capulet	Mrs. Jefferson
Nurse	Mrs. McKinzie

Wednesday, October 9th, Knowles' great play, "The Wife" was the attraction.

CAST

St. Pierre	Mr. Mason
Leonardo	Mr. Lancaster
Farardo	Mr. Germon
Count Flario	Mr. Sullivan
Lorenzo	Mr. Jefferson
Antonio	Mr. Warren
Hugo	Mr. Sankey
Bartelo	Mr. Burke
Mariana	Mrs. McClure
Florabel	Mrs. Germon

"All A Farce" was the concluding farce. Both were well received.

October 10th the company returned to Shakespeare and gave the puclic "Macbeth" with Mr. Mason in the name part, Mr. Lancaster as MacDuff, and Mrs. McClure as Lady Macbeth. According to all accounts the entire company acquitted themselves well.

On October 11th "Oliver Twist" was repeated, with "The Invincibles" for the farce. "Zembrucca" was again put on for October 12th, and Monday, October 14th, saw "Aladdin and His Wonderful Lamp" with Master Burke as Aladdin, and Mrs. Germon as the Princess.

Tuesday, October 15th, Chicago was offered "Hamlet" for the first time, and with this

CAST

Hamlet	Mr. Mason
Claudius, the King	Mr. Lancaster
Polonius	Mr. Jefferson
Laertes	Mr. Sullivan
Horatio	Mr. Germon
Rosencranz	Mr. Sankey
Marcellus	Mr. Greene
Bernardo	A. G. Double
Guildensten	Mrs. Germon
Osric	Mr. Burke
Grave-Digger	Mr. Warren
Ghost	Mr. McKinzie
Actress	Mrs. Ingersoll
Gertrude, the Queen	Mrs. McKinzie
Ophelia	Mrs. McClure

The farce, "Rendezvous", was put on after the performance of "Hamlet".

October 16th "Aladdin" was repeated, followed by "The Merchant of Venice" with Mr. Lancaster appearing as Shylock supported by the entire strength of the company.

Mr. Mason and Mrs. McClure had now finished their engagement. The Shakespearean masterpiece was succeeded by the Buckstone drama, "Vision of the Dead", which was the offering for October 17th, and was thus

CAST

Launce Lynwood	Mr. Lancaster
Trevanion	Mr. Germon
Alley Croaker	Mr. Warren
Tom Tinkle	Mr. Sankey
Black Ralph	Mr. Jefferson
Anna Trevanion	Mrs. Ingersoll
Margaret	Mrs. Germon
Biddy Nutts	Mrs. McKinzie

This is one of the successful pieces by J. B. Buckstone, and was presented as late as 1856 by Wm. E. Burton. It was well received then in New York as it was in Chicago in 1839.

"Gilderoy" proved entertaining when produced on October 18th with Lancaster in the title role. The farce which followed this good play was "The Village Lawyer". October 19th, "The Forest of Bondy" and "Black-Eyed Susan" furnished the entertainment for Chicago theatre goers.

Mr. Sullivan took his benefit on October 21st when the often played "Pizarro" was seen, with the beneficiary appearing as Pizarro and Mrs. Germon as Cora. The play was followed by Barnes Rhodes' comical farce, "Bombastes Furioso", which never failed to give satisfaction.

Mrs. Germon took her benefit on October 23d, and chose for the occasion "The Murderess". Nice sounding title for dispensing entertainment, but in those days the public was not satisfied with those little plays dealing with the simple life of a family. No, indeed! They wanted more than a mere family story laid in a bungalow on Staten Island with the scene: Mid-afternoon; same, next morning; same, two days later. Mrs. Germon appeared as Margaret and Mr. Germon, her husband, as Lasumour. For the afterpiece, following the cheerful "Murderess", "Don Juan" was offered as a relief.

October 24th James Sheridan Knowles' highly popular play, "William Tell", was the main play, and it was followed by George Buckingham's "Little Red Ridinghood". On October 25th, George Soan's "Inn Keeper's Daughter" was given, and that, with "The Children of the Woods", made up the evening's entertainment.

Mrs. McKinzie took her benefit on October 26th, and chose for that auspicious occasion her husband's dramatization of Prof. Ingraham's novel, "Lafitte, Pirate of the Gulf". This play was announced as the work of Mr. McKinzie, but there had already been two other dramatizations of that story, one by the first important female American dramatist, Louisa Medina, and the other by the well known actress, Charlotte Barnes, who is mentioned later as the wife of E. S. Connor. Mrs. McKinzie played Theodore, and Mr. Lancaster played Lafitte. The manager announced that the company had already played the piece in Columbus, Ohio, and other cities. As this pirate, Lafitte, was much talked of in those days, it is safe to presume that Mr. McKinzie did dramatize the story.

It was customary in the days when benefits were in vogue, for each of the performers to enjoy this privilege. These benefits were usually taken toward the close of the season, and the McKinzie-Jefferson organization was gradually approaching that goal. The members of the company were reluctant, if not obdurate, in the matter of studying new parts, and so nearly all the plays from that time on were repeats.

Mr. Greene took his benefit October 28th, on which occasion "Joan of Arc" was the offering. It was followed on the 29th, with "The Inn Keeper's Daughter", played in conjunction with the oft-recurring play "Children of the Woods".

Mr. Warren, for his benefit which occurred on the 30th of October, selected as his offering Richard Brinsley Sheridan's great play, "The Rivals". It was capably interpreted with this

CAST

Sir Lucius O'Trigger	Mr. Warren
Sir Anthony Absolute	Mr. Lancaster
Bob Acres	Mr. Jefferson
Capt. Absolute	Mr. Sullivan
Falkner	Mr. Germon
David	Mr. Greene
Fag	Mr. Sankey
Lydia Languish	Mrs. Ingersoll
Julia	Mrs. Germon
Lucy	Mrs. Greene
Mrs. Malaprop	Mrs. Jefferson

October 31st "The Idiot Witness" again made its appearance, and on November 1st Mrs. Ingersoll took her benefit, when "The Inn Keeper's Daughter" was again repeated. The popularity of this charming and capable actress attracted all the wealth and beauty of the city and over a hundred matrons of Chicago crowded into the Chicago Theatre to pay her the compliment of their presence. It will be recalled that she was now conducting the first music school in the city. She continued to do so after the other players left Chicago for fields unknown and, perhaps, untrampled. Mr. Jefferson took his benefit on the closing night of the company's engagement, November 2d, playing "The Devil's Ducat" followed by the farce, "Tom Cringle's Leg".

Log! - a nautical farce

When McKinzie & Jefferson concluded their third and last visit to Chicago, the company was more or less disorganized. Mr.

Warren left for Buffalo to join another brother-in-law, John B. Rice. Mrs. Ingersoll remained in the city conducting her music school. Others went to different parts of the country. But the undaunted managers carried on elsewhere, struggling from town to town, eking out a miserable existence, as was the fate of most such venturesome individuals and combinations. Evidently they terminated their managerial efforts soon after, as we hear of Jefferson, with the assistance of Little Joe as paint boy, painting scenery in a Baltimore theatre in 1841.

Later, however, we hear of both McKinzie and Jefferson at Mobile, Alabama, in the summer of 1842, where J. B. Fisher, another brother-in-law, the husband of Elizabeth Jefferson, was managing a theatre. Fisher, having heard of the struggles of his relatives, decided to do something about it, so he gathered as many of the Jeffersons together as possible and assembled them at Mobile. It was here, on November 24, 1842, that Joseph Jefferson, father of "our Joe", died of yellow fever and was buried in Lot 6, Grave 32, Magnolia Cemetery, Mobile, Alabama. Jefferson's partner, Alexander McKinzie, died the following year at Louisville, Kentucky. Thus ended the tempestuous struggles of the first theatrical managers to plant the dramatic banner on Chicago soil. Mr. Sankey, one of the most loyal performers of organization, was drowned in 1840. Mrs.

McKinzie died February 3, 1845, at Louisville, Kentucky.

- CIRCUSES -

During the year of 1839 Chicagoans were also entertained by E. T. & Jerry Mabie's Circus, which came for three days, June 12th, 13th and 14th, pitching their tent at State and Polk Streets. The Mabies were from Putnam, Westchester County, New York, which seems to have been the habitation of many of the early circus impresarios and performers.

CHICAGO STAGE
ITS RECORDS AND ACHIEVEMENTS
THEATRES, AMPHITHEATERS, OPERA HOUSES, HALLS, CIRCUSES

1840 - 1842

CHAPTER IV

JAMES H. McVICKER

The years 1840 and 1841 comprised a period of very limited entertainment, not only in Chicago but throughout the whole country. While amusements are highly important, they are not an actual necessity, and therefore we can forget them. When it is a choice between the essentials and non-essentials of life, amusements must suffer, and did. As Bulwer has so well stated:

"We can live without music, poetry or art;
We can live without conscience;
We can live without heart;
We can live without learning;
We can live without books;
But civilized man cannot live without
cooks."

When McKinzie and Jefferson left Chicago, they left the little interest they had in the Chicago Theatre, and, as the building belonged to John Bates, the scenery — what they did not take with them — was left with the building, along with the seats, etcetera. But we may be sure there wasn't much etcetera left.

The Chicago Theatre was vacant during the year 1840, but the balance of the building in which it was located was occupied by John Bates, the owner, for auctioning off various things, including even the household belongings of widows, and such. Bates never took a chance on paying a yearly license for the continuous operation of the theatre, but left that to the bargaining of the managers of the various companies that came along. But nothing came along in the way of dramatic entertainment those years.

HALL.- Notwithstanding the absence of amusements at the newly built Chicago Theatre, there were halls where indifferent attractions appeared. The most conspicuous of such halls was the CITY SALOON, which was, if not the first, at least one of the earliest. It was owned and managed by J.B. Breeze and Frank Peyton, who advertised it "for rent at twenty dollars a night. First come, first served." This hall was located on Lake Street, just east of Clark. Many musical and semi-musical attractions were heard there. It was first opened as early as 1836, but the town was then too small for anything that appeared there to be recorded. However, we find an announcement dated as of 1840, which reads: "On August 2d, an entertainment, in the CITY SALOON",— if it may be called such,—"by the inmates of the Indiana Deaf and Dumb Asylum." Just how much the outfit was appreciated is hard to say, although doubtless their mute exhibition would have been an attraction in this Twentieth Century.

September 5th, the Druid Horn Players offered what they called "Fascinating Musical Numbers Played on Ox Horns." Twentieth Century vaudeville bookers would rush to "horn out" each other to grab this. It would be difficult nowadays to find the oxen, much less the horns to provide such attractive musical instruments.

At the same establishment on September 23d, Professor Charles gave one of his "famous musical concerts."

THE THEATRE.- Early in the spring of 1842, John G. Porter appeared in Chicago with his wife, Mrs. Porter, the former Mary Duff, daughter of the popular players, John and Mary Duff. This young lady made her stage debut in Boston in 1810, when very young. Before marrying Porter she had contracted an earlier marriage with the well known actor, A. A. Adams. She experienced the same disappointment in her new found mate as the audience so often had where he was billed to appear. Adams, in his early life, bid fair to be one of the leading players of America. He would, no doubt, have attained that enviable position had he not been, in the words of Shakespeare, too fond of "putting an enemy in his mouth to steal away his brain." But constantly doing this robbed him of the opportunity of reaching the highest rung of the theatrical ladder that his great ability promised and justified. After enduring his conduct for some time, Mary Duff finally separated from him and, a short time later, married John G. Porter. The latter's career as an actor was nothing out of the ordinary.

Of this charming woman, Ireland, in his "Records of the New York Stage", in speaking of Mary Duff's appearance in New York in 1832, says: "On this occasion Mary Duff, who had lately made a brilliant debut in Philadelphia, first claimed the admiration of a New York audience, which was not only accorded her at the time, but would have proved a permanent outpouring had she remained true to her better nature and the refined school in which her mother won her reputation; but led astray by the prevailing taste of Southern and Western theatres, where she was for years a reigning star, her style became vitiated and on reappearing in 1842, little was left to afford pleasure to a discriminating critic." He then goes on to say: "On her first appearance Mary Duff was radiant in youthful loveliness. Her person was eminently beautiful and above the medium height; her voice was of extensive compass and musical in every tone; and her spirits were so exuberant, that even in her novitiate her best friends feared that "over acting" would be the rock on which her bark would split — an apprehension too truthfully fulfilled." There you have the opinion of the best authority of the time relative to the second leading lady to appear in Chicago. But she got in and out of the village with little thought and less attention. John G. Porter, who was her husband at the time she appeared here, was lost at sea shortly after the Chicago engagement. And it was thereafter that she again appeared in New York, of which appearance Mr. Ireland complains. Mary Duff Porter, or perhaps Gilbert, died at Memphis on August 1, 1852.

The company appeared, not at the Chicago Theatre, but at a place known then just as "The Theatre" located at Randolph Street near La Salle Street. No record of the opening date seems available, perhaps for the very good reason that Mr. Porter didn't bother to negotiate with the City council for a license, but opened without such customary permit. He was taken to task for this subterfuge, which necessitated an early conclusion of the engagement. Mr. and Mrs. Porter departed immediately after the latter's benefit, which took place on April 8, 1842, when the following pieces were offered: "The Stranger", "A Day in Paris", and the very appropriate farce, "A Manager in Distress". Porter's troubles as a manager on this mundane sphere were soon over as he was lost at sea shortly after this pathetic engagement. His wife, soon after his death, in this same year returned to New York, where she made a very short starring appearance.

After her starring engagement in New York, Mrs. Porter assumed her maiden name of Mary Duff, and following such assumption she seems to have had something of a career. William W. Clapp states in his book "Records of the Boston Stage", that "she developed an intimacy with Joseph Gilbert." And as the result of such intimacy, we believe, became known as Mrs. Gilbert, and as Mr. and Mrs. Gilbert they were seen in Chicago some time later.

John G. Porter appears to have inclined to the adage: "Self preservation is the first law of nature". At any rate, he left with his charming wife for parts unknown. Their departure, naturally, disrupted the company and left the balance of the players stranded on the "shoals of adversity", with the shores of Lake Michigan to the east of them and the wild and dismal plains on the west. There was little left for them but to form a new company out of the remnants of the organization and strike out for themselves. Such a company is always like a ship without a rudder, but each and every member thinks he or she can qualify to guide the destinies of such a combination with greater skill than the former manager could ever possibly have done. Everybody, usually, wants to be the manager. At this job all can get along immensely well until liquidation or judgment day comes around, then none can be found to give a convincing argument to the hotel proprietor or other creditors.

After much discussion over the above responsibility, H. B. Nelson was chosen to officiate in the thankless task. He had a thought, the execution of which ought to "put money in his purse." That thought was to open on April 23d, Shakespeare's birthday, and surely the Chicago public would make it the holiday it really was. Fate is often cruel,— in this case it was almost too cruel, as exemplified by the expression of one of the group of hungry actors. Looking through the peep hole in the curtain, without which no country theatre is complete, and after viewing with a sad face the empty seats in front, he turned away, shaking his hoary head, mournfully muttering the familiar Shakespearean line: "When troubles come, they come not in single spies but in battalions." However, their misery lasted but two weeks as they opened on April 23d and closed May 7th, and presented only the plays that had been done with the Porter aggregation. What became of H. B. Nelson and his players has not been learned.

The next record of any entertainment in "The Theatre" is on June 16th when Dr. Biddle, the celebrated ventriloquist, concluded an engagement. Just how celebrated this magician was we'll have to take for granted, unless we want to dispute the allegation of the hand bills.

Leaving "The Theatre" to its misfortunes, let us return to the Chicago Theatre, which was again opened by a company under the management of Powell & Lyne on August 17, 1842, with George Lotto's play, "George Barnwell", one of the favorite pieces of the time. The members of the troupe were: Messrs. Hastings, Jackson, Graham, Sharpe, Armstrong and Jones, Master Hastings, and the managers above mentioned. The ladies were: Mrs. Powell, the leading actress; Mrs. Hastings; and a Miss Ramsey, the latter more or less a newcomer to theatricals. This was, probably, the best all around organization that so far had visited the village. Their opening play was thus

CAST

George Barnwell	Mr. Powell
Thoroughbred	Mr. Lyne
Henry Blunt	Mr. Jackson
Uncle	Mr. Sharpe
Trueman	Mr. Hastings
Mrs. Millwood	Mrs. Powell
Maria	Mrs. Hastings
Lucy	Miss Ramsey

This play was already a hundred years old, having been produced in America as early as 1750 by the first Lewis Hallam. The afterpiece was "The Hunter of the Alps". The performance was well received. It was followed on August 18th with "The Apostate", a drama by R. L. Shields which had a production in America as early as 1817, but was now given its first presentation in Chicago. It was thus

CAST

Pecarre	Mr. Lyne
Hemega	Mr. Powell
Maloc	Mr. Hastings
Alverez	Mr. Graham
Cadi	Mr. Jackson
Florinda	Mrs. Powell

At the conclusion of "The Apostate", "The Village Lawyer" was given as an afterpiece or farce.

August 19th saw this company in "Fratricide" or "Blood for Blood" with the following

CAST

[illegible] of
Not Witness?
see p 16

Lucier Arnord	Mr. Powell
Gilbert	Mr. Lyne
Harry	Mr. Graham
Paul Tugskull	Mr. Hastings
Robert	Mr. Sharpe
Earl of Essex	Mr. Jackson
Walter Arlington	Mrs. Powell
Dame Tugskull	Mrs. Hastings
Janet	Miss Ramsey

The concluding performance was "The Turnpike Gate" with Powell as Crack and Mrs. Powell as Henry Blunt.

August 20th Chicago again had a glimpse of Shakespearean drama when Messrs. Powell and Lyne offered "Richard III" which had the following

CAST

Richard, Duke of Gloster	Mr. Lyne
Duke of Buckingham	Mr. Powell
Henry, Earl of Richmond	Mr. Sharpe
King Edward	Mr. Graham
Ratcliff	Mr. Armstrong
Catesby	Mr. Jones
Lady Anne	Mrs. Powell
Elizabeth, the Queen	Mrs. Hastings
Duchess of York	Miss Ramsey
Duke of York	Master Hastings

August 22d "George Barnwell" was repeated, followed by "Sailor's Hornpipe", and for the farce "The Turnpike Gate" was offered. August 23d saw the old favorite "Pizarro" with Mr. Sharpe in the name part, supported by the entire company. The play was followed by an afterpiece called "Chicago Assurance" thus

CAST

Spunge	Mr. Powell
Davis	Mr. Graham
Gammon	Mr. Hastings
Dalton	Mr. Sharpe
Mesurton	Mrs. Powell

August 24th and 25th saw the company in Douglas Jerrold's "Ambrose Gynette" —

CAST

Ambrose Gynette	Mr. Powell
Ned Grayling	Mr. Graham
Gilbert	Mr. Hastings
Mad George	Mr. Sharpe
Lucy Fairlove	Mrs. Powell
Janet	Mrs. Hastings

The play chosen to initiate their second week in the Chicago Theatre was Charles Dibdin Pitt's drama, "The Drunkard's Doom" or "The Last Nail", which seems to have been the first recorded presentation in America as it was not seen in New York until ten years later. On the date we are recording it was

CAST

Adelich Starke	Mr. Lyne
Olfinmeyer	Mr. Powell
Sigismound	Mr. Sharpe
Wolger	Mr. Jackson
Waldermer	Mr. Hastings
Gunderdoff	Mr. Armstrong
Agitha	Mrs. Powell
Lady Emmeline	Mrs. Hastings
Bluebell	Miss Ramsey

For the afterpiece, "A Pleasant Neighbor" was given, and these pieces had a run of three nights. This, of course, was unusual in view of the limited population of the town.

August 29th Mr. Cherry's popular play, "A Soldier's Daughter", was highly appreciated when done with this

CAST

Gov. Heartwell	Mr. Jackson
Frank Heartwell	Mr. Powell
Timothy Quint	Mr. Hastings
Charles Woodley	Mr. Sharpe
"Old" Ferret	Mr. Graham
Widow Cheerly	Mrs. Powell
Mrs. Wolfert	Mrs. Hastings
Susan	Miss Ramsey

For the afterpiece "The Drunkard's Doom" was repeated. The temperance question being prominent at the time made the latter attractive.

Starting August 30th we find the managers turning to the stock star system, for which they introduced in their organization one whose name was already well known to theatre goers, Danforth Marble, popularly known as "Dan". "Stock Stars" are said to have been the bane of the theatrical manager's life. In the days when the system prevailed, they didn't want them but could seldom get along without them, just as Chicago, in later days, must have names that had been established in New York: either individual stars or names of productions that had become notable for their success. Even to the present day, an attraction at any of our first class theatres will find tough going unless it has been in New York before coming to this city. People seem bound to let others choose their amusements for them. So far as we can learn, this stock star system just mentioned had its beginning in 1803, when one of the most outstanding players in the country, James A. Cooper, inaugurated the policy. Before that time the public had to be content with the dramatic fare furnished by the resident stock company maintained in their home town.

Mr. Cooper had been brought to America by Thomas Wignell who, after leaving Hallam & Henry of New York, promoted and opened the Chestnut Street Theatre in Philadelphia in 1793, with Mr. Cooper and James Fennell as the leading players, both of whom became famous stock stars in their day, and were, actually, the founders of the system. While the terms on which these "special featured players" appeared varied according to the merit and drawing power of the performer featured, usually these "stock stars" received as compensation one half of all receipts taken in, above the actual expenses of the theatre — company included, of course. Then, in addition, they had a benefit, half of the receipts on that occasion, and sometimes all, were exacted and received. If the players could command big houses they were entitled to this consideration, but too often mediocre actors and actresses set themselves up as "stars" when they were such in name only. But the managers, having established the system, thought they had to continue it and often, as the saying is, "found themselves behind the eight ball," the stars taking away all the ready money needed to pay the regular members of the company who, with sad and hungry faces, were left "holding the bag" on this traditional theatrical badger hunt. In spite of its disagreeable features and its unfortunate results, this star system remained in vogue until the so-called "combination" made its appearance after the Civil War.

The play chosen by Dan Marble for his appearance with the Powell & Lyne company was Samuel Woodworth's "Forest Rose". In addition to Marble, the management had also imported Martha Silsbee, the former Mrs. Trowbridge, who had supported Marble during some of his other engagements. The play had this

CAST

Jonathan Plowboy	Dan Marble
Harriette	Martha Silsbee
Miller	Mr. Powell
Blandford	Mr. Lyne
Bellamy	Mr. Hastings
William	Mr. Graham
Waiter	Mr. Jackson
Lydia	Mrs. Powell
Rose	Mrs. Hastings
Sally	Miss Ramsey

The author of this play was a well known literary gentleman of the times, and his song, "The Old Oaken Bucket", was highly popular during the decade in question and ever since. The presentation was received with approbation in Chicago and the patronage was proportionately increased. Perhaps the success, to some degree, was due to the afterpiece, which was Douglas Jerrold's ever popular "Black-eyed Susan", a play often done as the main attraction, but not on this occasion. In it Marble was seen as William and Mrs. Silsbee as Susan.

August 31st Marble chose as his second play Cornelius Logan's "Yankeeland", which Lemon Rede had altered and now called "A Yankee Woolgrower". The comedy was thus

CAST

Deuteronomy Dutiful	Dan Marble
Amanda Starchington	Martha Silsbee
Col. Campher	Mr. Powell
Ageandt	Mr. Lyne
Scamper	Mr. Hastings
Sime	Mr. Graham
Josephine	Miss Ramsey
Mrs. Ashton	Mrs. Powell
Percy	Mr. Jackson

This play was also presented, at times, as "The Vermont Wooldealer". The farce following the "Woolgrower" was "The Beacon of Death".

September 1st "Sam Patch in France"

was given. This was the most successful of all the star parts in the repertoire of Mr. Marble. It had been seen earlier, but with Mrs. Silsbee added to the cast, it was a bigger hit than before. "Luke the Laborer", which had been approved in Chicago when Isherwood & McKinzie offered it, was the bill for September 2d and 3d. Although the part of Phillip was somewhat different than those Marble was usually seen in, it met with universal favor. According to all reports, while Marble and Mrs. Silsbee stimulated the business, the receipts were not what Powell and Lyne had anticipated.

September 5th Mr. Marble took the usual and customary benefit, and for the momentous occasion put on "A Yankee in Time", his successful prize play, and offered "The Gamecock" for the afterpiece.

September 6th Mrs. Silsbee took her benefit and the much played drama "Pizarro" was done, with Marble playing Rollo and Mrs. Silsbee appearing as Elvira. For the afterpiece the musical farce "No Song, No Supper" was offered. The following evening the aforementioned drama, "The Stranger", was repeated with Marble as Peter, Mrs. Silsbee as the Countess, Mr. Lyne as The Stranger, and Mrs. Powell as Mrs. Haller.

September 9th "The Lottery Ticket " , "The Day After the Wedding", and "The Gamecock", three short plays, were the attraction. Benefits started on September 10th, when the managers chose for the occasion Henry Heartwell's dramatization of Scott's "Lady of the Lake" with Powell as Roderick Dhu, Sharpe or Potter, as he was alternately called, as Fitzjames, and Mrs. Powell as Blanche. To justify the benefit, and for good measure, they added "The Ploughboy" and "Black-eyed Susan", which should have been equal to the three feature pictures that became the vogue in later years.

September 12th the Chicago theatre goers saw Marble and the stock company in a play by George Colman, Jr., "Jonathan in England", briefly

CAST

Jonathan Swop	Mr. Marble
Sir Larry	Mr. Sharpe
Burford	Mr. Lyne
Fanny	Mrs. Silsbee
Mrs. Galossanbury	Mrs. Powell

"The Two Gregorys" was put on for the farce. September 14th, according to the contract, of course dictated by the visiting star, Mr. Marble took another benefit and repeated "Jonathan in England", and as an afterpiece gave the popular "Spectre Bridegroom". Marble and Mrs. Silsbee then departed.

On the 15th Mrs. Powell took her benefit for which she chose "The Dumb Boy of Manchester". This play had been presented in New York in 1836 with the celebrated Jean Davenport as the boy. Following the performance of "The Dumb Boy", one act of "Othello" was given, and the evening's entertainment concluded with "The Loan of a Lover".

When Marble and Mrs. Silsbee left they evidently took with them the greater part of the receipts, for the actors had now become rebellious and some of them had the effrontery to ask the management for money to rescue their laundry which they had inadvertently sent out without the assurance of the managers that said shirts would be redeemed. Powell and Lyne, like many other barnstorming managers, could not understand why some actors had the audacity to ask for their salary, for they knew the nature of performers, and had learned that a large percentage of the members of that profession were contented and satisfied when they were handed a few dimes or nickles from day to day, which was what happened to the members of the Powell and Lyne theatrical caravan. However, they were not all satisfied with that treatment in this company.

The managers, and some members of the organization, departed from Chicago after their last performance on September 15th, which was the last entertainment given in the Chicago Theatre during 1842. Among the actors left in this city after the departure of Powell and Lyne were Mr. and Mrs. Hastings and John Sharpe, or John S. Potter, heretofore mentioned as being one and the same person.

What was known as "The Theatre" had been built in the Chapman Rooms, located at the corner of Randolph and LaSalle where Powers Theatre later stood. This was the second theatre opened in Chicago designated as "The Theatre". There had been and still were halls used for various purposes. Under the management of Mr. Hastings, this "Theatre" was opened September 27th with a repetition of the play "The Golden Farmer". It was followed by "Eadystone Eff", done as the afterpiece. The company had a very limited membership, and some were required to double several parts — which was nothing new to them, as all small repertoire companies had to do that and still are doing it.

September 28th "The Doomed Ship" was put on by the Hastings aggregation. It was followed by "The Storm"; and after these two "Cherry Bounce" was given for the comedy finish. Master Hastings, a young son of Mr. and Mrs. Hastings, entertained between the play and afterpiece or farce, nightly, as Joe Jefferson had done.

September 29th "Children of the Woods" and "The Denouncer" were put on at a benefit for Master Hastings. Whenever business lagged, someone took a benefit. September 30th saw the company in "The Bottle Imp", a play by P.T. Taylor. It was followed by

"A Pleasant Neighbor". On October 3d, this tabloid organization repeated "The Lady of the Lake", the principal parts being done by Hastings, Sharpe and Mrs. Hastings. As a farce, "Hunting a Turtle" was presented.

October 6th John Reeves — better known as "Jack" — joined for Irish comedy, and anything "cast for". This Reeves was born in London in 1799 and began his stage career there. After working himself up in the profession he finally appeared at Drury Lane on June 8, 1819, where he was well received. Mr. Reeves later became a great favorite of the London audiences at the Adelphi and Haymarket Theatres where he was engaged for several seasons. He was a sort of an "ad lib" comedian: seldom perfect in his lines and, as a rule, added his own speeches in plays by Shakespeare and other authors — speeches he believed they had overlooked. He disagreed with Hamlet who said this "shows a pitiful ambition in the fool that does it." He first appeared in America at the Park Theatre in New York in 1838 in "The Climbing Boy". He returned to and starred in his native land, but later reappeared in America. After wearing out his welcome in New York, he was banished to the stick - Chicago. This was in 1842, when he appeared here with the Hastings company.

The addition of John Reeves did not add much to the treasury, but in spite of poor attendance, the company struggled on until October 17th, when they finally folded and set out for parts unknown. This was the finish of all theatrical entertainment in Chicago for the year 1842.

- CIRCUSES -

Spaulding & Rogers were the first circus managers to venture into Chicago this year, coming on April 11th, for four days. The lot was located at the corner of Clark and Adams Streets where the Field building stands at this 1946 writing. Nobody knows what will be there in the next hundred years.

Not long after Spaulding & Rogers left Levi J. North came with his Great American Circus. This circus impresario will be noted later as the builder of the second important theatre to be opened in Chicago. North began life, like many other successful show managers, as a hostler, as did John Robinson, Tom Mix, and others. When Samuel Cowell took the West Circus to Richmond, Va., — which circus Price & Simpson were bunked into buying, — North had charge of the horses and other animals that lost their lives in the great storm that wrecked their boat. Some years after that North married West's daughter. The above circuses were the only ones seen here in 1842.

HALLS. - This year saw few or no entertainments in the halls used for amusement purposes.

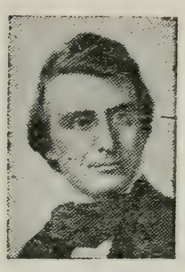
CHICAGO STAGE

ITS RECORDS AND ACHIEVEMENTS

THEATRES, AMPHITHEATERS, OPERA HOUSES, HALLS, CIRCUSES

1843 - 1847

CHAPTER V



JAMES E. MURDOCK

Little information is found in connection with dramatics during the year 1843, although we find mention of John S. Potter, the first perpetual, resourceful and enduring genuine barnstormer through Illinois. He acquired a license to open and operate the Chicago Theatre beginning August 9, 1843, but he did not continue long, and there is no way of knowing what plays his company offered or of what the membership of that company consisted. He did no advertising, not even putting out "tonight" bills. Potter used the unique method of pasting a bill on a shingle and carrying it around town for the prospective theatre patrons to read and remember. This was only one of the money-saving devices he was in the habit of using. It wasn't because Potter was dishonest that he didn't pay his bills in the towns where his aggregation appeared; it was because he never had the money with which to pay them and, consequently, they went unpaid. He was a good talker and few could resist his magnetic influence when indulging in an argument about the liquidation of one of those very annoying obligations.

Theatrical pioneering through the middle west in the early part of the 19th century was no pleasurable pastime, — no, indeed! It was not a struggle for supremacy, but a struggle for existence. Few could have survived all that Potter went through. Beginning with F. C. Wemyss at Pittsburgh, Pa., he traveled a long and burdensome road until the grim reaper cut him down in the Hopkins House at Morris, Illinois, in 1869. He was a mixture of success and failure. Building a theatre and opening it with a flourish that dazzled the natives in one town, and walking out of the next to escape the pursuing sheriff; cultivating the hotel keeper's society in preparation for what use he could make of it when the hour of settlement arrived.

At one of the Mississippi River towns where he played, he found himself short of the necessary money to pay the landlord for the room and board he had agreed on for his troupe. He sent the actors to the boat with their luggage while he took a stroll with the hotel man. Fearing the bill he owed for the week's board would be mentioned, he tried to keep the landlord busy laughing at the funny stories he unraveled until the baggage could be loaded on the boat at the dock. The landlord was equally uneasy and in a dilemma as to how to approach the subject of the indebtedness lest he'd offend his distinguished guest. Potter always made himself more or less distinguished, if he could, and he generally could. Knowing the boat was about ready to sail, Potter directed his course towards the dock, where he could see the actors and baggage already safely aboard. He kept up his story telling, while the unentertained landlord gave some slight evidence of amusement, all the time trying to break into the conversation and open up the subject of the unpaid hotel bill. Potter, however, kept a monopoly on the conversation as he edged toward the boat landing. All of a sudden the bell sounded, the call "all aboard" rang out, and the gang plank started to lift.

"My God," yelled Potter, "the boat's going," and he made a dash and landed on the gang plank just in time, while the distressed hotel man screamed frantically "Hey, Mr. Potter, you forgot something."

"I'll write you from Dubuque," was the showman's unwelcome reply.

John S. Potter had first come to Chicago as John Sharpe, the name which he had adopted while with Wemyss at Pittsburgh, Wheeling, W. Va., and other towns where that many titled nobleman indulged in early theatricals. Potter was said to have built more theatres than any one man in the United States, reaching from Rochester, N. Y., to San Francisco, Calif., and south to Mobile, Ala. We may be sure that these places that Potter opened as theatres were nothing like theatres of the present day. They were, as a rule, old stores, dance halls and similar places in which he built stages and hung curtains, and opened up as regular theatres. His company was never equal to the many others that visited Chicago and elsewhere in those pioneer days.

Sol Smith, one of the early showmen, is authority for the success Potter had in convincing everyone he talked with. According to Smith, someone who knew Potter and his ability to delay payment of his bills, made a bet with a lawyer who had been pursuing the elusive debtor from place to place, that he'd never collect a penny from the crafty old debt dodger. Finally, the legal sleuth located the object of his search at a hotel in a town where Potter's show had been playing for a week, and proceeded to the theatrical manager's room, musing to himself, "I've got him this time." When the lawyer reappeared, his betting opponent inquired if he had collected. "Collected? Hell, no! He borrowed money of me to take his troupe to the next town." True or not, it is a sample of what this old timer could and often did do.

After making arrangements with the city council or mayor for a license to open the Chicago Theatre in the summer of 1843, and getting a reduction to a fee less than others had paid; and agreeing "on his word of honor" that he would pay, he opened about the middle of August. As he did no advertising, who was in his company, what plays he presented, or how long he remained will always be something of a mystery. We may be sure, however, that he did not remain long as we know he went to Galena, Illinois, and thence on down the river early in the fall of that year. Potter seems to have been the last dramatic organization to appear in that particular Chicago Theatre.

This inveterate theatre builder claims to have built and opened theatres, halls, or some sort of playhouse at Wheeling, W. Va., 1833; Cincinnati, Ohio, 1836; Natchez, Miss., 1837; Port Gibson, Miss., 1836; Grand Gulf, Miss., the same year; Dubuque, Iowa, 1839; Chicago, Ill., 1842; Rochester, N. Y., 1846; Cleveland, Ohio, 1848.

In 1842 he married Esther McCormac who became his leading lady. It is claimed that he built theatres at Maryville and other towns in California. His last stage appearance was at Atwater Hall, in Morris, Ill., where he died, as before noted.

CITY SALOON.- May 12, 1843, the stage of this hall was occupied by Mr. Cutter, who gave a recital and pleased the patrons.

May 15th, Master Howard, the young Ole Bull was heard there by a goodly number of music lovers.

June 5th, the Stringham Concert Company.

December 22d, the Professor Hazelton Family gave a concert.

- - - -

CIRCUS.- Levi North's American Circus, appeared at the corner of Lake and Wabash.

Nichols & Company's Circus played for four days starting August 4th. They paid $50.00 for the four-day license.

- - - -

WARNER'S HALL - 1844 - This hall, located at 104 Randolph Street, played some sort of attraction. It was later called the Phillips Opera House.

- - - -

During the year 1845, nothing in the theatre line was in evidence, and nothing is shown to have been in any of the halls. The reason for this dearth of entertainment was due, to some extent, to the fact that something of a financial panic had shown itself during the late Thirties and early Forties, not only in Chicago, but elsewhere. Few ventured to embark in any new business, since Chicago had suffered some slight recession from the boom of a few years back, and this showed itself in theatricals as well as in other lines. Even the Halls were seldom occupied.

- - - -

CIRCUS.- Howe & Mabie's Circus came for four days, opening in June, paying a $50.00 license for the privilege. Few names in early circusing are better known than these two, both of whom enjoyed a long and successful career in that line of amusement.

MUSEUMS.- Western Museum was opened during the summer of this year. It was located a few doors east of the Tremont Hotel on Lake Street.

- - - -

Things theatrical were about as slow during 1846 as they were the previous year. There was little or nothing given in the regulation line. In fact, the amount of organized entertainment from the closing of the year of 1842, until John B. Rice opened in February, 1847, is hardly worth mentioning. From then on, Chicago was supplied with uninterrupted entertainment, with the exception of the period after the burning of Rice's first theatre and the opening of the second on Dearborn Street.

- - - -

A most important period in Chicago theatricals was this year of 1847, as it was the first time a regular building was constructed in the city for, strictly, theatrical purposes. Not only was it the first building, but it was also the year in which the first permanent dramatic stock company was installed in Chicago. For that, the city is indebted to John Blake Rice, a name that should not be forgotten when considering early theatricals in the West.

Mr. Rice was born at Easton, Maryland, on May 28, 1809. At an early age he struck out for himself, determined to make his name something to be remembered in the world. How well he succeeded we learn by observing his career before and after he came to Chicago. While in his early thirties, we find him operating the John B. Rice Dramatic Company at the Albany Museum in Albany, New York. Two years later he was married to Mary Warren, daughter of the first William Warren, in Philadelphia, Pa. This marriage took place in 1837. At about this time he promoted and built a theatre at Bangor, Maine, but did not remain in that town long, his attention having been directed to the West. He had heard of the future prospects of the growing Chicago and of Milwaukee, those two cities on the western shores of Lake Michigan then vying with each other for supremacy. Rice surmised that Milwaukee would lead in the race for expansion and went there, but in doing so he passed through Chicago and noted the spirit of progress that was indicated in this rapidly growing village. However, Mr. Rice continued on and cast his lot with others who were flocking into that German hamlet. There Mr. Rice transformed an old building into a sort of playhouse, and installed his stock company. It met with sufficient success to enable him to build a better theatre, which he opened in 1846. This last edifice was on the ground of the

Newhall House. Mr. Rice soon learned that a small town such as Milwaukee was then couldn't continuously support his dramatic organization, so he came to Chicago. He procured a lot at what would now be, according to our present numbering, 33 or 35 West Randolph Street, where he opened the new playhouse in 1847.

In those days, every manager must also be an actor, as there was not enough profit in the business to afford any deadwood and, like the others in the profession, he was actor, manager, bill boy, and everything else that conditions required, and they surely required plenty. Like others he broke into the business as an actor, playing the Uncle in that perpetually presented play, "George Barnwell", in 1830. He never really excelled as an actor,—and neither does anyone who devotes his time and energy to so many different matters connected with the histrionic art. But Mr. Rice was a good actor, for all that. The parts he played in his own company are not to be considered, for, being the manager, it was his privilege to cast himself in the best parts, as most managers did, regardless of the propriety of so doing. However, this manager did not continue that method after coming to Chicago, but cast the play according to the actor's ability to interpret the part assigned to him, thus leaving himself free to attend to his managerial duties.

In spite of the fact that Mr. Rice was not distinguished as an actor, we do find his name on the programs of many plays presented in New York, and elsewhere, proving that he was classed on a par with the best players in such places. As for Mrs. Rice, since she was the daughter of William Warren, like all members of that family, she had been brought up in the atmosphere of the theatre.

The first Rice theatre was a frame building built hurriedly by Alderman Updike, a contractor and builder whom Rice contracted with for that purpose early in the spring of the year in question. This theatre, it should be understood, was what we might be justified in calling the third theatre opened in Chicago, as one called "the Theatre" was located farther west on Randolph near Wells.

Rice called this new playhouse "the Theatre", the third theatre, as we have just mentioned, bearing that title. The citizens, both then and since, cultivated the habit of referring to it as "Rice's Theatre", but neither of the two amusement places devoted to the drama and other stage attractions were advertised under the name of "Rice's".

While, as we have noted, there had been earlier theatres operated in Chicago, Mr. Rice was the first to establish a permanent theatre and company in the city. As this edifice only cost about Four Thousand Dollars, it may be presumed that it was not very sumptuous, but it was a great improvement on the one that had preceded it. People were coming to Chicago from other places throughout the country, and these newcomers had seen the drama successfully presented in their home cities. In St. Louis, Mo., dramatic performances were given as early as 1816; Cincinnati, Ohio, in 1806; New Orleans, La., 1817; Vincennes, Ind., 1815; Frankfort, Louisville and Lexington, Kentucky, the same year. And, of course, in all the big eastern cities where the drama acquired a foothold as early as 1750.

The new theatre was constructed after the architecture of traditional theatre plans and had a parquette, dress circle and the everlasting nuisance, "boxes". Heretofore, no effort had been made to maintain a permanent stock company, which was the only method that could be employed,— in those days,— to keep a theatre in constant or semi-constant operation. This widely experienced showman, Rice, was well aware of this, so he engaged what he considered a capable coterie of players, as well as having "stock stars" appearing from time to time.

Among the regular members of the company, the most important was the actress, known at this period as Mrs. Henry Hunt; later known as Mrs. George Mossop; still later, and perhaps better known, as Mrs. John Drew, wife of the celebrated Irish comedian, John Drew, and the mother of John Drew, Jr., Georgiana, and Sidney Drew, thus becoming the grandmother of Lionel, Ethel, and the late John Barrymore. She began life in England, where she was born January 10, 1820, virtually, in the theatre, since she was the daughter of John Frederick Lane and his wife, whose maiden name was Eliza Trenter. She was christened Louisa Lane, and under that name made her first appearance on the stage in September 1827, at the Walnut Street Theatre in Philadelphia, as the Duke of York in "Richard III" to the Elder Booth's Richard. Her initial New York appearance occurred May 13, 1833, at the Park Theatre, as Marmina in a dramatization of Southey's poem "Thalaba, the Destroyer".

From New York she went to Albany, New York, and while there married Henry Hunt, a standard actor. She separated from Mr. Hunt during 1848 and was divorced in Chicago. A few days later she married George Mossop, a member of Rice's company, and from then on was known as Mrs. Mossop, under which name she will be referred to in these records, after the marriage occurred.

Mrs. Mossop returned to Albany after the death of Mr. Mossop, and there married John Drew in 1850. Her mother had married Mr. Kinloch, by which name she was generally known in this country. This should be carefully noted by students of the drama to avoid possible confusion. As Mrs. John Drew she was, in later years, best known throughout the country. Her husband, John Drew, took over the Arch Street Theatre in Philadelphia, Pa. His managerial attempt there was a failure, and he went back to acting. Following this, the owners of the Arch Street Theatre appealed to Mrs. Drew to undertake the management of that unsuccessful piece of amusement property, and she became the first successful manager of that financial burden. Her husband, John Drew, Sr., described by one authority as "the greatest Irish comedian since Power's time", died at 4:30 on Wednesday, May 21, 1862, at Philadelphia. Mrs. Drew continued the management of the theatre for some time. Thus, we have some record of Louisa Lane, who first came to Chicago as Mrs. Henry Hunt, and who will be referred to as such in the 1847 records of Chicago theatricals.

Others in Mr. Rice's company included Edwin Harris, whom Mr. Rice had brought with him from Milwaukee when he deserted that progressive city for Chicago. While there seems to be no glaring record of this fine juvenile actor among the leading theatres in the East, he established himself among the play patrons of Chicago. G. W. Philmore was, perhaps, the best of the list of players. He was brought up from the South, as was W. H. Meeker, who had begun his stage career at Augusta, Georgia, in

1845. So it may be noted that Meeker was young and of limited experience but proved himself equal to the requirements of every part he was called upon to perform.

George Mossop had played extensively in Albany and Baltimore. From the latter city he went to New York in 1838 as a concert singer and, as such, he was well received. During 1841 we find him at the Park Theatre in New York in a cast of well known players. Mr. Mossop first married Eliza Kent, previously married to Harry Knight, who had died from the effects of a railroad accident. Mr. Mossop was divorced and in 1848 married Mrs. Hunt. He died in 1849.

Of James Carroll we know little except that he came from the South and had qualified as an actor in all companies of which he had been a member. Miss Homer was a vocalist and dancer, without which no company was complete. She did, however, appear in parts at various times. Jerry Merrifield and wife joined two weeks after the regular opening. His wife was the former Rosalie Cline, daughter of Herr Cline, who was famous as a rope walker. She was a splendid singer and dancer, although quite young when she married Merrifield and first visited Chicago. Rosalie Cline later became the original Topsy in "Uncle Tom's Cabin."

The members listed above, with Mr. and Mrs. Rice, made up the company. And, in addition to the regular organization, as we have said, "stock stars" were brought in from time to time. The first of these was Dan Marble. He had been engaged for the opening, which took place June 28, 1847, with the play "Four Sisters". It was thus

CAST

Caroline	Mrs. Henry Hunt
Diana	
Eugenia	
Ellen	
Mrs. Durie	Miss Homer
Beauchamp	G. H. Philmore
Merton	Edwin Harris
Snaffles	George Mossop

The customary prologue, written by Mr. Philmore and recited by Mr. Harris, was a part of the first night's program, and the total result appeared, from all accounts, satisfactory. "The Four Sisters" was followed by Marble in "The Backwoodsman", always one of this star's favorites, and the usual welcome was extended the Yankee comedian. To say that the performance of both plays and the other introduced features was well received would, perhaps, be putting the matter mildly.

With the attractions mentioned and the opening of the first permanent theatre in Chicago, the city was now distinctly on the theatrical map, and the entire population was hopefully enthusiastic for the future of the drama in this rapidly growing metropolis of the Middle West. There had been so-called theatres here before, as previously noted, but they soon faded away and left a drama-hungry clientele woefully mourning their demise. Now it was to be different: from this time on the drama, under John B. Rice's stimulating personality, was to be continuously in evidence, except certain closed season periods which was a custom already established elsewhere.

June 29th, a translation of Kotzbue's "The Stranger", a play already familiar to Chicago play goers, was the attraction. It was augmented by the introduction of songs and dances by Miss Homer and Mr. Mossop, concluding the entertainment with an afterpiece: Dan Marble in "Sam Patch in France". The France part of the title gave a new twist to that play which had also been seen here before.

June 30th, "Somebody Else", Planche's petit musical comedy, was the first offering with the following

CAST

Minnie (with songs and dances)	Mrs. Hunt
Ernest Walberg	Mr. Harris
Hans Morris	Mr. Philmore
Louisa	Miss Homer

Songs and dances by Mr. Meeker and Miss Stevens between the above play and the afterpiece, which was a repeat of "The Backwoodsman", with Marble excelling in his character of Samson Hardhead. Good satisfaction was reported.

From July 1st to the 7th, Dan Marble repeated several of his plays done before at other theatres here. July 9th saw Rice's players in another of Planche's plays, "Grist to the Mill", followed by "Family Ties" as the farce. In this last, Marble appeared to good advantage in his character of Joshua Sims. Between the play and the farce Mr. Mossop and Miss Homer were encored several times when they introduced their songs and dances. July 10th, "The Forest Rose", a standard in those days, and "Jonathan Ploughboy" were presented, followed by "Grand Pas Suel" in which Mrs. Hunt appeared to good advantage. July 11th "The Four Sisters" was put on again and it was followed by "Black-eyed Susan", with Marble as William and Mrs. Hunt as Susan.

Thus Marble's engagement was concluded and a new star, T. D. Rice, opened. There is some uncertainty as to when, where and why this successful negro delineator made his stage debut. He was born in New York City on May 20, 1808, making him just about the age of his namesake, John B. Rice, but there was no relationship between them. He "suped" at the Park Theatre in New York, and there Edward Simpson and Joe Cowell made his life miserable, so he gave up hope there, and, not waiting for Horace Greely's advice, anticipated it and "went west", where he eventually gained distinction in his characters of Jump Jim Crow and Jumbo Jum. Noah Ludlow claims that HE discovered Rice in Louisville where he first imitated a negro, his imitation being that of a local colored character well known to the citizens. Cowell saw him there with Ludlow and the Drake company, the first time he had seen or heard of him since he had "suped" at the Park for Price & Simpson.

When Rice was brought to Chicago as the second star at Rice's Theatre, he was well known throughout the entire country. He opened on July 13th in "The Mummy" which had this

CAST

Toby Tramp	T. D. Rice
Mandragora	G. W. Philmore
Capt. Cauler	George Mossop
Theopolist	Edwin Harris
Old Tramp	James Carroll
Larry	W. H. Meeker
Fanny	Mrs. Hunt
Susan	Miss Homer

The play was followed by "The Day After the Wedding" as the closing farce, with Mrs. Hunt as Elizabeth, and a new member of the company, Jerry Merrifield. The top of the bill read: "Mr. Rice's original character in America and Europe." July 14th, Bernard's dramatization of "Lucille" topped the bill with the following

CAST

St. Cyr	G. W. Philmore
Vernet	Edwin Harris
Andre de Bois	George Mossop
Izak Schultz	W. H. Meeker
Michael	James Carroll
Von Metz	J. B. Rice
Lucille	Mrs. Hunt
Julia	Miss Homer

It was followed by Rice in his famous character of "Jumbo Jum" done as an afterpiece, and with songs and dances introduced by Merrifield, Mossop and Miss Stevens.

This entire week was devoted to the presentation of Mr. Rice's well known characters, such as a repeat of "The Mummy", and a burlesque on "Otello", an opera made from Shakespeare's play. The star finished his Chicago engagement on July 17th, taking his benefit and his departure thereafter, thereby leaving the stock company to continue without the presence of a star. However, Mrs. Hunt had so endeared herself to the public that she became a very satisfactory drawing card.

July 19th, Knowles' much played "Wife" was the offering with Mrs. Hunt as Martha and Harris as Pierre. During this week Christy's Minstrels took the place of the customary farce or afterpiece. It was at about this time that the so-called "First Part" in a minstrel performance became a great amusement innovation, and since the Christy Minstrels were the first organized minstrel company, the name became a by-word and, instead of calling these performances "Minstrels", many people referred to them as a "Christy". Mr. Rice showed himself to be right up to the minute in bringing in this attraction as a feature.

July 20th saw the performance of George Shannon's "Youthful Queen" in which play Mrs. Hunt essays the part of Christine. Christy's Minstrels appeared as the afterpiece. July 21st, James Sheridan Knowles' successful play, "The Love Chase" was offered with Mrs. Hunt as Constance; — Mrs. Merrifield as Lydia; and Mrs. John B. Rice as the Widow Green. This was the first appearance in Chicago of this sterling actress who in later years became a great favorite.

July 24th, John Howard Payne's opera, "Clari, the Maid of Milan", was presented. It is in this opera that the song "Home, Sweet Home" was first sung when it was produced in Philadelphia by Wood & Warren in 1823. It was, then, the only song in the opera that the public's attention was not called to on the program, but we know now what a great success it achieved. However, the music it is now sung to is not the same as when it was first heard. The present air is by the celebrated composer, Henry

Bishop, who composed it after Mr. Payne sold all rights to an English producer for a mere pittance. The Chicago production had this

CAST

Clari, Maid of Milan	Mrs. Hunt
Duke of Vivoldi	Mr. Harris
Roland	Mr. Philmore
Jacobs	Mr. Mossop
Vespina	Mrs. Rice

In the way of incidental features Jerry Merrifield and Miss Homer rendered some songs and dances. The ability of members of a stock company to give a satisfactory performance of an opera as well as a drama, is due to the fact that players in those days were proficient in both branches of the histrionic art.

Many have been told that the author of "Home, Sweet Home" died without such an abode. The song was written to be introduced in the opera and was not an expression of the author's grief at being homeless. He died in Tunis, where he was the American Consul.

It may be noted that up to July 22d the name of Mrs. Rice had not appeared in the cast. From now on it will be seen, at various times, along with the others.

To diversify the customary manner of

casting "The Lady of Lyons" with the leading man or male star in the role of Claude Melnotte and the leading lady as Pauline, when produced here by Mr. Rice's company, Mrs. Hunt played Claude and Mrs. Rice was cast as Pauline. It was the bill for July 28th, after the success of "Uncle Sam" on July 27th. The Christy Minstrels were presented as the afterpiece on both occasions. "Jane Shore" was offered for July 29th. This play had been presented so often before that the cast would be of little interest. July 30th the old favorite, "The Hunchback" was seen again. The evening's entertainment on July 31st was made up of Thomas Talfourd's "Ion" and "The Rendezvous".

Starting August 2d, a new star appeared on the firmament, James E. Murdock, for a two weeks stay. His first presentation was "Hamlet" followed by "An Object of Interest" for the farce. In the play proper, Murdock did Hamlet, of course; Mrs. Hunt, as might be expected, was the Ophelia; Mrs. Rice, the Queen; Harris was the Ghost; and Laertes was played by George Mossop.

James E. Murdock,—sometimes Murdoch—was born in Philadelphia in 1813. He made his stage debut at the Arch Street Theatre in his home city in 1829 in "Lovers' Vows". He made some impression and gained popularity. His first appearance in New York occurred on June 4, 1838, in support of Ellen Tree. In 1842 he left the stage and studied law and theology, and taught both for a time. But, once a showman always a showman, it is said, and Murdock verified it by returning to the stage in 1845, appearing at the Park Theatre, New York, as Hamlet, in which part he received high praise. He had begun his stage career as a light comedian but, like many actors, was never satisfied with his parts, and so he turned to tragedy, and with very good results. His appearance at Rice's Theatre on this occasion drew marked attention.

There are always humorous incidents in the life of every actor, and it is well there are, for without an occasional ray of sunshine to mark a hopeful future the player's path would be too thorny to tread. Murdock was a very retiring, patriotic and religious man, and seldom entered into the spirit of gaiety as many others were inclined to do. However, one can't always avoid being a part of situations that often throw the audience into a fit of glee. At a dramatic festival in Cincinnati, Ohio, nearly all the great actors in the country were gathered together for the important event. Naturally, Murdock was among the others. The play was to be Shakespeare's "Julius Caesar", and he was to appear in the part of Marc Anthony. At the rehearsal a discussion arose as to how a body was to be carried on the stage — head or feet first. It was finally decided and the Roman stretcher bearers were instructed accordingly. The actor cast in the part of Caesar insisted on a substitute to lie in this uncomfortable position so long. Yielding to his request, the stage manager induced an oversized baggage hauler to impersonate the noble ruler.

The supers that carried the shrouded corpse onto the stage reversed the stretcher, and brought the body on, head instead of feet first, as previously decided. When Murdock, in his majestic manner, came down with that impressive dignity and said,"Look upon Caesar", instead of uncovering the ruler's face he threw the covering off the feet, revealing a pair of pedal extremities that would make a couple of fiddle boxes look like an infant's tootsie wootsies.The embarrassment of the actor and the laughter of the audience may well be imagined.

But again referring to the record: On August 3d "Romeo and Juliet" followed by "My Neighbor's Wife" were the attractions. Both play and farce were well received. Succeeding these, on August 4th, Murdock was seen as Macbeth. For the comedy relief "The Omnibus" supplied that relaxing ingredient. The often-played "Pizarro" was again seen on August 5th, with Murdock as Rollo. It was followed by the petit comedy "Perfection". Mr. Murdock continued presenting the classic dramas for the balance of his two weeks engagement. They were very successful artistically as well as profitable financially for Mr. Rice.

August 16th E. S. Connor and his wife, Mrs. Connor, opened to good business in the play "Richelieu", with Mrs. Connor as Julia. Mr. Connor was from England but became a successful American actor and manager. At one time he operated the Green Street Theatre in Albany, New York, and several other places of amusement. His wife was the former Charlotte Barnes, whom he married in this country. She was the daughter of Mr. and Mrs. John Barnes, both standard players throughout America. She was the main support of her husband during this Chicago engagement.

As Mrs. Hunt was away from the company during a part of the summer, the female leads were played by Mrs. Rice much of the time. After the Connors finished and left, the Rice company proceeded without a special featured player. September 5th, "The Jewess" followed by "A Happy Man" were the attractions. From then on many plays were repeated. Things were dragging along slowly, as they invariably do towards the end of a season, and benefits were in order. Harris took his on September 29th, and, hoping to garner a few extra shekels, he requisitioned a local amateur, George H. Ryer, to support him. Mr. Harris was featured as Othello with Ryer as Iago.

George H. Ryer was born in New York but came to Chicago and set himself up as a tailor. However, he was a constant visitor to the theatre and was inspired with ambition for a stage career and he gained much distinction in his chosen profession during his years of activity, not only as an actor but as a dramatist. He is the author, or joint author, of not less than twenty plays. The following are the best known: "The Old Homestead", "Our New Minister", "Sunshine of Paradise Alley" and "The Two Sisters". These he wrote in conjunction with Denman Thompson, famous for his creation of Joshua Whitcomb in "The Old Homestead". While not born in Chicago, George Ryer may justly be called a Chicago product. As an apology for embarking on a new line of endeavor, he complained of rheumatism from sitting cross-legged on the tailor's bench and so concluded to take life easy and strut his stuff on the boards of Mr. Rice's palatial theatre.

Physically, the Rice Theatre was really not as palatial as one might think in comparison with our later perfectly constructed Chicago playhouse. There was no loft for "flying" the drops or for hanging a "snow cradle" to dazzle and mystify the dramatic lover in front when the eye caught glimpses of bits of torn papers flitting from above and caused him to murmur, "The snow, the snow, the beautiful snow! Where does it come from, does anybody know?" But in the case of Ryer acting as the human snow cradle, they soon found out. The resourceful stage manager had devised a mechanical contrivance with two loops in a rope for Ryer to put his legs through, and then, with a single rope run through a pulley, he was drawn up until the border, or the "fly" as the border was called in the early days, screened him and the basket of snow paper which he carried on his arm. To properly manipulate this elusive material and its awkward container, he had to hold the basket in one hand and put the other around the rope that had drawn him to the approaches of heaven; take out a handful of snow and drop it consistently upon the shoulders of the leading lady,— who could readily be identified by her sad face and flowing "misery cloak" which easily inspired anyone in the audience to believe that she was "more to be pitied than censured."

Well, Mr. Ryer, a good tailor but an inexperienced stage hand, forgot and let go of the rope. As a result, he came down head first in full view of the audience, his legs in the loops of the rope. With the basket of snow on his arm, he continued to drop it by the handful on the moaning female who wandered from side to side with extra emotional breast heavings to be heard now only in our radio dramas. But with all her terrorizing grief she couldn't stifle the laughter of the audience at the picture of Ryer hanging with his legs in the loops and, unconscious of the spectacle he was making of himself, still dipping out the snow and trying to spread it over the stage so as to be sure of hitting the lady in the misery cloak. In spite of this bad beginning, George H. Ryer outlived it before he died at a ripe old age for he was, at the time of his death, recognized as one of the best actors and one of the most successful dramatists in America.

Leaving the Ryer incident, we now return to the record where we left it on September 29th. On September 30th, Mrs. Jerry Merrifield took her benefit and chose "The Maid of Croissey" in which she appeared as Minette. The play was followed by the farce "The Dead Shot". October 1st saw the production of "Asea" or "The Ocean Child", with Harris as Harry Helm, Mrs. Rice as Mary, and Mrs. Merrifield as the ocean child. After presenting "Therese", "Austerlitz" and similar plays, most of which were repeats of former productions, the first season of Rice's venture in Chicago reached its conclusion on November 15th. After the closing Mr. Rice returned to his Milwaukee theatre where he had been prior to his Chicago venture. Rice's first season in this city was not very profitable but it gave him hopes for the future.

Closing of "The Theatre" left the field to the Museum located on Lake Street near State Street. The manager advertised it as a Museum and Theatre and it enjoyed good patronage. During the summer of 1847 the following circuses visited the city: May 22, E. F. Mabie's Circus came for three days. Following this, on September 23d, June & Turner's Circus appeared.

CHICAGO STAGE

ITS RECORDS AND ACHIEVEMENTS

THEATRES, AMPHITHEATERS, OPERA HOUSES, HALLS, CIRCUSES

1848

CHAPTER VI

EDWIN FORREST

On May 1st Mr. Rice opened for the season his "New and Improved Theatre". Probably not much improved and certainly not new as it was the same old place on Randolph Street he operated the year before.

The stock company now included Mr. and Mrs. Rice, Mr. and Mrs. John Green, Mr. and Mrs. James H. McVicker, Mr. and Mrs. Thomas Archer, Edwin Harris, William McFarland, A. W. Fenno, Mr. and Mrs. Jerry Merrifield, Mrs. Hunt, George Mossop, George H. Ryer, Mr. Wilson and some others who joined later. Of these players, Mr. and Mrs. Green were, perhaps, the best known throughout the country, but some were to become better known later, viz: James H. McVicker.

All in all, this was a good stock company and well able to support the best featured players that might be brought in. Mr. McFarland was known for his ability to perform in the classics, such as plays and dramas in the style of Shakespeare. Unfortunately he was utterly unreliable on account of his addiction to strong drink.

Thomas Archer was a very good actor and a splendid uncultivated singer. He was born in England, but came to Chicago from New York where he and Mrs. Archer had been connected with Mitchell's company at the Olympic in that city. He died here in Chicago in 1851 while a member of Rice's company. The widow remained here after her husband's death, but eventually drifted back to the East where she finally married H. C. Timm, a celebrated pianist. Mrs. Archer was an all around capable performer and, both as Mrs. Archer and as Mrs. Timm, was favorably received wherever she appeared. She died in New York on December 28, 1854.

The name Fenno is found in the list of players in many theatres throughout the country. He was a man with the ability to play almost any style of part, and could be relied on to add merit to any performance he took part in.

Others in the company this season have been mentioned before in connection with Rice's 1847 season. Among the actors and actresses we note the name of James H. McVicker, who made his first appearance on a Chicago stage in the character of Smith in the farce, "My Neighbor's Wife". Prior to this, however, he had been an actor four years. His first wife was a Miss Cleavering from whom he was divorced. He was now married to Elizabeth Meyers, who arrived with him when he came to Chicago. The importance of this successful theatrical manager in this city should interest our readers. He was born in New York City on February 14, 1822, and, says Noah Ludlow in his book written and published in 1880: "he immigrated to St. Louis, Mo., in 1837, where he became a printer and worked on the St. Louis Republican, then published by George Knapp." Modesty, no doubt, prevented Mr. Ludlow from telling how thrilled this young New Yorker was while seeing the performances of the Ludlow & Smith Dramatic Company.

After witnessing these entertainments he made up his mind that he was going to follow the stage as a profession, but just then he needed the little stipend he could earn as a printer's "devil" to assist in supporting his mother, who had been left a widow at his birth. He watched the progress of Ludlow & Smith, those theatrical pioneers, one of whom had planted the dramatic banner in St. Louis as early as 1819, and started that city on its theatrical career. McVicker not only attended their performances in St. Louis but, ultimately, followed them to New Orleans and joined the show when they succeeded James H. Caldwell in the operation of the St. Charles Theatre, the finest theatre in America at the time. There James H. McVicker began his histrionics as a call boy. This was in 1843 when he was twenty-one years old.

After opening in Chicago, he became Mr. Rice's stage manager and held that position until the theatre burned on July 30, 1850. This left McVicker high and dry with no place to go, so he tried his managerial ability. He and Thomas Archer organized a repertoire company with several of the actors who had been in the company, and played towns adjacent to Chicago, such as Aurora, Geneva, St. Charles, Naperville and others. Finally, coming to grief, they all returned to Chicago to await the opening of Rice's new theatre.

Chicago, in later years, became the headquarters for more repertoire companies than any city in the world, but McVicker was the first to offer a strictly repertoire organization in the West. There had been such companies who played week and three day stands when they were filling the time between two permanent stock dates, but they were not, strictly, "repertoire combinations".

When the subject of this sketch first came to Chicago, he arrived with another actor, John Green, from New Orleans, and experienced considerable difficulty in getting a place to stay. He and Green made a general canvass of the town and finding the hotels over-crowded, they proceeded to invade the houses,—boarding and otherwise,- but met with little success. Finding one woman who agreed to take them in, they went back for their belongings, and when they returned the woman had heard that "actors wa'nt respectable", and they were stumped again. The "actors' boarding house" has always been a happy rendezvous for performers but Chicago was too new for such a place to be established, so such a haven was not in the immediate offing.

Mr. McVicker became an inveterate stage manager and was always forced into the job whether he wanted it or not. When he was with Rice, there was a well known actor, William McFarlan, whose reputation for acting and drinking was thoroughly established in New York and other eastern cities. Had it not been for liquor the chances are he would not have been found in the Chicago company at the time, nor would he have been found in the jail in Minneapolis, Minnesota, dead from a debauch, as he was in 1884.

McFarlan was a good actor but you could never tell whether he would or would not be in the theatre. However, they tolerated a drunk, if he was a good actor, and kept him in preference to a bad sober one, knowing that the sober bad actor would be unsatisfactory all the time while the "drunk" would only cause trouble part of the time.

McFarlan, on one occasion, was cast for Othello. He failed to show up when the traditional "half hour" was called. McVicker made a tour of the saloons but couldn't locate the inebriate Moor, so he returned to the theatre, stuck his head in Rice's dressing room and asked the manager if he had ever played Othello. "Once," said Rice, "in Skinelese." "Well," said Mr. McVicker, "you're going to play it in Chicago," and explained the absence of McFarlan. Rice, a rather robust Moor, demurred but finally, like the ambitious Bottom in "A Midsummer Night's Dream" and other players, said, "Well, I'll undertake the part."

When the play was half over, McFarlan came in as if nothing had happened, dressed, and insisted upon going on for the latter part of the play. He finished the play. He was a rather spare man. The following day McVicker met a regular patron of the drama who expressed his appreciation of the performance on the previous night. "I was delighted at the performance of Othello last night," said he. "Othello grew thinner from worry and grief, as he should, which has always been my idea of the way that play should be presented."

And that is about the knowledge and interest shown in regard to the works of the "Immortal Bard" when seen by the average theatre patron, when presented upon the stage. Students of Shakespeare are often found attending a performance of a play by that unforgettable dramatist with a printed copy of the drama in their hands or on their laps. Many do not know that few productions of plays by that prolific writer are put on according to the regulation printed copy. In fact, it has been the regular custom to alter the work according to the general circumstances. That policy has been pursued since first introduced by David Garrick. That world's best actor knew what to do to interest the public and he did it whenever he produced a drama.

The writer was once involved in a performance of Shakespeare's "Midsummer Night's Dream". It will be recalled that there is a stage upon a stage, and a play within a play. This part of the comedy is a burlesque on amateur theatricals. And, like many ambitious amateurs, Bottom, one of the players, craves to play all the parts. Putting on this performance for the benefit of the characters grouped around the stage, Bottom and Flute, in the roles of a couple of Romans, finish the play with a comedy duel in which both are slain. They then get up and say, "Would you like to have the Epilogue?" The correct answer was, "No! No epilogue. After the players are all dead there's no need of excuse." But on this occasion, which was the closing night of that drama at the Suburban Garden in St. Louis, Missouri, Sam Gumpertz, later of Coney Island, Ringlings' Circus, and the board walk at Atlantic City, was the manager, and the actors were among the best in the country in that year of 1895. They included Marie Wainright, Lawrence Hanley, Edmund D. Lyons, the Bottom , and others equally as capable, all of whom already had abundant experience in Shakespearean plays. Hanley, in replying to Bottom's query, instead of speaking the correct line of "no epilogue", said: "Yes, certainly, give us the epilogue." That, you may be sure, stumped Lyons and Beaumont Smith, the other contestant lying dead on the stage. Finally, they regained their wits and began to give the epilogue requested. They fought, they wrestled, danced and did everything that Shakespeare never thought of in connection with that play or any other he wrote. And the audience went wild with laughter and joy, never before having seen such marvelous acting as confronted them at this time.

Actors, regardless of high dramatic ideals, are often required to give the audience something to amuse them as in this case and the one just related of McVicker and McFarlan in the performance of Othello. In spite of the humor of this incident, it didn't set well with young McVicker, now twenty-six years old. He hadn't been in the profession long enough to have the art knocked out of him. It didn't, however, faze Mr. Rice who had heard such remarks before. It is not unusual, when advertising a play by William Shakespeare, to have some person call at the theatre and ask to see Mr. Shakespeare, and occasionally the request is complied with. Actors do amusing things sometimes. Or do they?

During the period under discussion, Mr. McVicker was not inclined to such facetious pranks. He was of a sober, ambitious nature and his mind was constantly on his work which he strove to do with the utmost care and attention. He, like all actors, could see the funny side of a situation on the stage as well as off. His progress will be noted in later pages of this volume but, for the present, let us return to the records of Rice's 1848 Chicago Theatre season.

Dan Marble was again brought in as a star and gave the first performance this year on May 1st, offering John Adams' almost immortal "Sam Patch in France", following it with the afterpiece of "Hunting a Turtle". In this afterpiece John Green and Mrs. McVicker made their first appearance in this city. On the following evening, May 2d, Marble and the company were seen in "The Wool Dealer" followed by "The Hue and Cry", the evening's entertainment concluding with "My Neighbor's Wife", in which farce James H. McVicker played Smith, the first character this Chicago theatrical landmark essayed in the city of his adoption. Between the presentation of these various plays, Jerry Merrifield did his customary song and dance.

The engagement continued with "The People's Candidate" by John S. Robb, a writer on the St. Louis Revelle. The play had been written especially by that penman for Mr. Marble, who appeared in the part of Isaac Shattuck to good advantage. And, as an afterpiece, "The Beacon of Death" was offered, in which Mrs. Green was seen as

Marietta by a highly satisfied audience. Jerry Merrifield again delighted the listeners with his songs and dances. Mr. Rice, evidently not satisfied with the personel of the company, left for New York to engage new performers, but meantime the show went on.

May 4th, "Home in the West" was first seen in Chicago. It was followed by Woodworth's prize play, "The Forest Rose", which was the third presentation of that popular rural comedy in this city. On this occasion new players were seen in the cast, such as McVicker, Green, Merrifield, Mrs. Rice and Mrs. McVicker. May 5th "Fortune's Frolic" was the bill, with Marble appearing as Old Jebadiah, one of his favorite parts. It was followed by "Tom Cringle's Leg".

"The Backwoodsman" was the offering for May 6th, followed by a repetition of "The People's Candidate", which concluded the first week of this star's engagement. However, he was retained for a second week beginning on May 8th, repeating "The Backwoodsman" with "A Pleasant Neighbor" given as the farce. On the 9th "Home in the West" and "The Hue and Cry" were the attractions. Following this, on the 10th, "Time Tries All" was again done and this time a farce new to the Chicago public called "Fortune's Roughhead" was the concluding comedy feature. "Jonathan in England" and "Black-eyed Susan" were the plays seen on May 11th the latter being a favorite for many years.

May 12th Marble took his customary benefit, for which he fell back on the old reliable "Wool Dealer", finishing with another favorite, "A Yankee in Time". This concluded two weeks of successful performances by this favorite delineator of Yankee characters. It was his last appearance in Chicago, and almost his final earthly appearance, for not long after this, while in Louisville, Kentucky, he announced his retirement and stated that it would be his farewell to the stage. It was, for that same night he died of cholera. Dan Marble had done much to amuse the American public and was greatly missed until the void created by the sudden and untimely death of this best of all delineators of the Yankee character was filled to the utmost satisfaction by James H. McVicker.

In spite of the fact that Rice maintained what was then called a good stock company, the public of the Chicago district needed additional features such as Marble, to attract them. This "stock star" system which was inaugurated in America about the year 1800 either by James A. Cooper, James Fennell or Mrs. Oldmyxon,— all said to be the originator,— has been cursed by all managers who have been pestered with it, but it seemed to be a necessary evil and continued to exist.

Rice's next importation was Julia Dean,

for many years considered the leading actress of her time. In an earlier part of this book, a reference was made to Dean & McKinney applying for a license in Chicago in 1834, and finding it too high, concluded to remain in Buffalo, N. Y., rather than risk the stipend the city council demanded. This Dean just referred to was the stepfather of the Julia Dean who was to be the new "stock star" here. Her real name was not Dean but Drake.

In the year 1817, Samuel Drake, while playing in Albany, New York, had been persuaded by Luke Usher, an actor, whose brother had built Thespian Halls in Louisville, Frankfort and Lexington, Kentucky,-which had nothing but an amateur company, now and then,— to occupy them. Mr. Usher held out great hopes and drew for Drake a glowing picture of easy money. Drake, having quite a family to support, saw visions of sustenance and set about to organize a company and play on the way to Frankfort, where the state legislature was to meet in the fall of that year. Besides his own family and one or two other actors, he acquired the services of Noah Miller Ludlow and Fanny Denny, two young and aspiring amateurs whose careers bear noting. Young Ludlow, then about eighteen years old, was sent ahead to the first town, Cherry Valley, New York.

In those early theatrical pioneer days there was no regular "opera house" in Cherrey Valley, but there was a Court House, which had been arranged for by Samuel Drake. This had to be put in shape for the big event. Ludlow, who had taken a bundle of scenery with him on the overland stage, on his arrival requisitioned the sheriff and the judge to assist him, and by the time the troupe arrived the improvised theatre was ready.

In the company, besides the Drake family which consisted of Mr. and Mrs. Drake and sons, Alexander and Sam, Jr., were Mr. and Mrs. Jones, Noah Miller Ludlow and Fanny Denny. The last two, as stated before, were strictly amateurs but they later played a very important part in American theatricals. Fanny Denny married Alexander Drake in 1817, and the result of this union was the Julia Dean who became one of the early stock stars to visit Chicago. It is for that reason we mention the incident at this particular place in this volume.

As we have noted, Dan Marble had finished his starring engagement with Rice and was succeeded by the Julia Dean just mentioned. On this occasion she was supported by her stepfather, Edwin Dean, who, with D. D. McKinney under the name of Dean & McKinney had been the first to try to break into Chicago theatricals in 1834, but abandoned that hope and returned to Buffalo, New York, where they were successfully operating.

Julia Dean, who opened on May 15th, selected as the vehicle on which to ride into the hearts of Chicago patrons, James Sheridan Knowles" play, which had shortly before been brought out in New York, "The Hunchback". The play was thus

CAST

Master Walter	Edwin Dean
Sir T. Clifford	John Green
Welford	George H. Ryer
Lord Tinsel	James McVicker
Modus	Mr. Fenno
Heartwell	Mr. Rice
Gaylove	Mr. Wilson
Julia	Julia Dean
Helen	Mrs. J. B. Rice

The selection of "The Hunchback" to begin the engagement of this splendid actress, was a good one and it was put on very successfully. It was succeeded by one of equal merit, a play new to Chicagoans, but well known elsewhere since 1817. It was R. L. Shields' "Evadne" and was

CAST

King of Naples	Edwin Dean
Callona	John B. Rice
Lodevico	James McVicker
Vincenio	John Green
Olivio	Mrs. J. Green
Evadne	Julia Dean

This standard play held its popularity in spite of the fact that it had been before the people for many years and proved highly satisfactory to the public. It was followed by H. H. Hillman's "Fazio" which commenced on May 19th and was done by the following

CAST

Fazio	Edwin Dean
Duke	John Green
Bianca	Julia Dean
Aldebella	Mrs. J. Green

As usual it was followed by the traditional farce and, incidentally, Merrifield did a song as an interlude.

Friday, May 19th, the standard of all plays then, "The Wife", was given with this

CAST

Mariana	Julia Dean
St. Pierre	Edwin Harris
Leonardo	James Carroll
Antonio	W. H. Philmore
Count Florio	George Mossop
Bartolo	H. W. Meeker
Florabell	Mrs. Rice

It was followed by two shorter plays, or one farce, "Faint Heart Never Won Fair Lady" and "The Irish Tutor".

For her benefit Miss Dean chose to repeat "Fazio" and followed it with "The Married Rake". Thus ended her first week's engagement, but it was extended by Mr. Rice for another week. She opened on Monday with Sir Edward Bulwer Lytton's "Lady of Lyons" with the following

CAST

Claude Melnotte	Mr. Fenno
Beauseant	Edwin Dean
Deschappelles	John Green
Glavis	James McVicker
Pauline	Julia Dean
Madam Deschappelles	Mrs. Rice
Widow Melnotte	Mrs. Green

This play had been first produced in America with Edwin Forrest playing Claude, which was always a favorite part with him until he grew too old for it but, even then, he was reluctant to discard it. Mrs. John Green here mentioned was the second woman to play Pauline in this country.

On May 25th Miss Dean appeared again in "Fazio" followed by the farce "Water and Philosophy". Mr. Merrifield sang, as a special feature, "Never Say Nothing to Nobody". May 28th Julia Dean still maintained her drawing capacity and presented "The Wrecker's Daughter". The play and the company's interpretation of it met with the public favor. It was played by the following

CAST

Robert	Mr. Fenno
Norris	Edwin Dean
Wolf	John Green
Edward	James McVicker
Clergyman	Mr. Rice
Ambrose	G. H. Ryer
Stephen	Edwin Harris
Marian	Julia Dean

On May 29th this charming actress gave two plays, "Douglas" and John Howard Payne's "Therese" or "The Orphan of Geneva". The presentation of Kotzbue's "The Stranger" on May 30th concluded a two weeks' engagement of Julia Dean.

On May 31st Mrs. Henry Hunt commenced an engagement in "The Soldier's Daughter" and concluded with "Faint Heart", which had been done before. June 1st saw the stock company, headed by Mrs. Henry Hunt, in J. R. Planche's good little play, "Crist to the Mill". The play was followed by the farce, "The Young Scamp". Both were well and favorably received. June 2d saw a repeat of a play that had been seen in this theatre the year before, "The Four Sisters", but this time with a slightly different cast. June 3rd Mrs. Hunt and the company opened in "Satan in Paris", and for the farce "Valentine and Orson" was the presentation.

Mrs. Hunt was re-engaged for another

week and began on Monday, June 5th, by offering her great characterization of "The Jewess", and for the farce repeated "Valentine and Orson". The business was not so good, perhaps due to the fact that the great actor, Edwin Forrest, had arrived in town and was soon to appear in the theatre. He did not, however, begin his engagement until a few days later.

Thursday, June 8th, Forrest opened in Shakespeare's "Othello", at advanced prices. Up to now Rice had not charged more than fifty cents top for the best seats, but Mr. Forrest's contract gave him the power to control the prices and he boosted the fifty cent seats to seventy, and the others accordingly. As the cast of this play has been given in previous records, we only repeat the principal players and characters played by them.

CAST

Othello	Edwin Forrest
Iago	A. W. Fenno
Cassio	George Mossop
Duke	G. W. Philmore
Brabantio	James H. McVicker
Desdemona	Mrs. Hunt
Roderico	Edwin Harris
Emilia	Mrs. Rice

The biggest event, up to now, in the history of Rice's Theatre was the appearance of the great actor, Edwin Forrest,—

then at the very height of his marvelous career. So much has been said and written about this gentleman that little new can be provided. However, the importance attached to his visit to Chicago at this early date seems to warrant some extra attention.

Edwin Forrest was born in Philadelphia, Pa., in 1806, so he was forty-two years old when he first visited Chicago, and that village was but twelve years old. Forrest's father was connected with the United States Bank and died in its service. Edwin was the fourth in line of six children, being younger than his brother William, who was also a successful actor and manager. He could not be persuaded to follow the course his family had cut out for him and eventually adopted the stage as a career. He went, with a letter from a mutual friend, to William S. Wood, of Wood & Warren, so long actor and managers of the Chestnut Street Theatre in Philadelphia. Forrest was then only fifteen and Mr. Wood demurred. He hesitated about letting him appear since he had little hope for the frail looking youngster, but as the letter came from a friend, he did not feel like refusing, so he decided to give the boy a chance.

Every budding hopeful in those days was ambitious to play young Norval in "Douglas". Forrest was given a chance at the part. His first stage appearance was in that role on November 27, 1820, at the Walnut Street

Theatre, then also under the management of Wood & Warren. Mr. Wood was not disappointed as the performance was what he feared it would be, but he had made good with the friend who had sent the boy with the letter. Wood advised the young man to go west and get some experience. Forrest did. And what a time he had. No actor ever faced more struggles and endured more privations than this same Edwin Forrest, playing to as low as $1.50 at one performance in Covington, Kentucky, a town he had been compelled to walk to for the lack of funds to carry him there.

When the troupe he was managing finally gave up the ghost, Forrest turned to circus life and learned "ground and lofty tumbling". He ultimately gave up circusing and became a member of the stock company at Albany, N. Y., where his real success started.

After reaching the highest rung of the theatrical ladder, he became involved in domestic disputes which marred his good nature and made him a morose and melancholy man. The long drawn out legal battle over the divorce of Catherine Sinclair together with the Astor riots, where many persons lost their lives through the so-called rivalry of a couple of aspiring actors, which riots were laid at his door, had a serious effect upon him. Whether Forrest was in any way responsible for these riotous affairs is a question. When he was at Drury Lane in London he claimed that the followers of Wm. Macready made his life miserable, and so marred his performance while in the British capitol that his success was impeded. But was it impeded? Alfred Bunn, the manager of the theatre where Forrest appeared, has said that he and George "Yankee" Hill were about the only American actors seen at the Drury Lane Theatre comparable with the leading English players of that day. There has been plenty of jealousy among actors, but none has ever led to a disturbance equal to the Astor riots.

Perhaps one of the most peculiar incidents that ever happened to any actor occurred during Mr. Forrest's barnstorming activities. While touring through Kentucky he met a man named Lovett, who provided funds to rescue some stranded actors marooned in a hotel and watched by an irate landlord who demanded a settlement before letting them go. Mr. Lovett turned out to be a noted horse thief. Later, he was arrested and was being tried in Louisville when Forrest was playing there. Lovett was then without funds while the actor he had befriended was in affluence. The unfortunate horse thief had no counsel to see that he got a fair trial, which, in those days, didn't mean much in that land of bourbon liquor and fast horses, but Mr. Forrest thought differently. He knew what it meant to be at the mercy of merciless strangers and considered it the duty of a good citizen to see that everyone had a fair trial.

So Forrest engaged a lawyer to see that Mr. Lovett, the so-called horse thief, might have an equal chance with those more fortunate criminals who had money to employ legal talent to see that there was no miscarriage of justice. But the great tragedian's munificence was without avail. Lovett was convicted and hung.

This horse stealer had been a devotee of the theatre and had seen Forrest and others play "Hamlet" many times. What annoyed Mr. Lovett was the paper mache skull in the scene of "Alas, poor Yorrick, I knew him well", but there was nothing he could do about it until after his execution when it was discovered that he really had done something about it. He left a will and in it he gave to the actor who had seen that, so far as possible, he had a fair trial, all that he had — his skull. "With greatest pleasure, mingled with deepest grief, I do hereby bequeath the only belongings I have, my skull, to the great actor and my only benefactor, Edwin Forrest, so that his artistic spirit in performing the fascinating character of Hamlet may not be marred by the use of a wad of paper or a croquet ball to represent and disgrace poor Yorrick, whom I knew not well." Doubtless this expression of appreciation was very gratifying to such a man as we know Edwin Forrest was.

We now return to the record for this actor's next appearance. As might be expected, Forrest's Hamlet was the talk not only of Chicagoans, but was the subject of conversations all over the middle west. It was inevitable, therefore, that "Hamlet" should be his presentation on the following night, June 9th. It was thus

CAST

Hamlet	Mr. Forrest
Laertes	Mr. Fenno
Ghost	Mr. Philmore
King	Mr. Mossop
1st Gravedigger	Mr. McVicker
Ophelia	Mrs. Hunt
Queen	Mrs. Rice
Claudius	Mr. Rice
Polonius	Mr. Green
Horatio	Mr. Harris
Rosencrantz	Mr. Archer
Guildenstern	Mr. Ryer

The tragedy was followed by the farce, "Eton Boy". Business and performance were highly satisfactory. June 10th brought the production of "Richelieu" with Forrest, of course, in the name part; Fenno as De Maupart; and Mrs. Hunt as Julia, a part in which she always excelled. James Sheridan Knowles' "Virginius" was the play seen on June 12th, and it proved to be one of the most welcome of all played so far. Forrest was the Virginius; Fenno was Icilis; Mrs. Hunt was Virginia.

No classical star could get along without "The Lady of Lyons" in his repertoire, especially Forrest, so he presented that Bulwer classic on June 13th. He, of course, played Claude, Mrs. Hunt was Pauline, and the others were cast according to the importance of the players and the parts. The play was followed by "Raising the Wind" with Fenno as Jeremiah Diddler. June 14th saw Forrest in one of his great favorites, "Jack Cade", which gave thorough satisfaction as did the farce, "Make Your Will" which followed the play. "No children admitted" to "Jack Cade".

We come now to "Metamora", the play Mr. Forrest selected from among many submitted as the best drama written for the $500.00 prize this actor had offered to the winner. The policy of giving a prize for the best play submitted was quite extensively practiced in those days. There were not so many dramatists then; American playwrights did not grow on every bush, as they did later. Some, like Louisa Medina, M. M. Noah, J.N. Barker, and "Monk" Lewis, had turned out satisfactory plays, the returns from which could not be considered sufficiently inviting to prompt many of these writers to devote their entire efforts to that form of endeavour. The remuneration received for their plays was usually whatever the authors could obtain from an exclusive or half benefit, which was often very little. But Forrest, George "Yankee" Hill and a few other actor-managers offered a prize for the best drama and, frequently, they were satisfied with the results of their undertaking.

The author of "Metamora" was John Augustus Stone. He not only received the $500.00 prize money offered by Mr. Forrest but the latter's everlasting blessing, as well as a monument to his memory erected over his grave after his weary theatrical soul found a resting place in the six feet of earth that "makes us all of one size." Forrest was so cautious in the protection of his rights to the ownership of "Metamora", that he never allowed the complete manuscript to be sent ahead for the stock company, where he was contracted to play, to rehearse the actors in the various parts in which they were to appear when the great Forrest arrived for the performance. The copy he sent was always a "skeleton" manuscript, with Mr. Forrest's part left out. This would, in part, prevent the play from falling into the hands of those play pirates who have always been a thorn in the side of the dramatist or play owner.

"Metamora" was written by John A. Stone to whom Forrest paid the sum of $500.00 for full ownership. It was first produced by Edwin Forrest in 1826. Stone, who was also an actor, died in 1834, and Forrest erected a monument as a token of respect to his memory. The play had no real literary value and the only importance it has is that it was one of the early plays and afforded Mr. Forrest scope for the style of acting that was the vogue at the time. It was not published, and as it appealed to few actors of the period, neither manager nor actor seemed inclined to obtain a copy of it, even surreptitously, hence no complete authentic copy of the manuscript has come down to us. However, it was not relegated to oblivion as early as most of the other Indian dramas for the reason that it was a favorite of this outstanding player.

Starting June 16th "Metamora" was seen for the first time in Chicago and it was held over for the second night. It was

CAST

Metamora	Mr. Forrest
Lord Fitzarnold	Mr. Fenno
Natuneokee	Mrs. Hunt
Sir Arthur Vaughn	Mr. Philmore
Horatio	Mr. Harris
Errington	Mr. Ryer
Wolfe	Mr. Archer
Church	Mr. Green
Tramp	Mr. McVicker
Kanshine	Mr. Rice
Child	Mrs. Merrifield
Oceana	Mrs. Rice

Monday, June 19th, Mr. Forrest and the stock company were seen in Dr. Robert Montgomery Bird's great Roman drama, "The Gladiator". This play, also, was written especially for this great actor. It was presented with this

CAST

Sparticus	Mr. Forrest
Phasarius	Mr. Fenno
Senona	Mrs. Hunt
Jovius	Mr. Harris
Crassius	Mr. Mossop
Lentullus	Mr. Ryer
Braccius	Mr. Green
Florus	Mr. Burgess
Enomus	Mr. Sanford
Lucius	Mr. Wilson
Crixus	Mr. Clifford
Boy	Mrs. Archer
Julia	Mrs. Rice

June 20th Shakespeare's "King Lear" was given and, since it is the first performance in the city we herewith give the

CAST

Lear	Mr. Forrest
King of France	Mr. Green
Duke of Burgundy	Mr. Philmore
Duke of Cornwall	Mr. Taylor
Duke of Albany	Mr. Harris
Earl of Kent	Mr. Wilson
Earl of Gloster	Mr. Merrifield
Edgar	Mr. Ryer
Edmund	Mr. Mossop
Curan	Mr. Sanford
Old Man	Mr. Hudson
Oswald	Mr. Harris
Physician	Mr. Clifford
Locrine	Mr. Archer
Fool	Mrs. Merrifield
Cordelia	Mrs. Hunt
Regan	Mrs. Rice
Goneril	Mrs. Green

Forrest prided himself on his ability to play Lear. Once when being interviewed, the conversation went like this: "You play Hamlet?" "Yes," he replied. "Othello?" "Yes," again. "Richard?" "Yes." "Lear?" "No," he exclaimed, "by God, I am Lear."

R. T. Conrad's play, "Jack Cade" was the selection Mr. Forrest made for June 21st. For the first time in Chicago, the announcement "No children admitted" was made by the management on this occasion. The play had originally been produced in 1840 under the name of "Aylmere", or "The Kentish Rebellion", but the title was later changed to "Jack Cade", by which title the drama became generally known. Of all the early plays, few arrested the attention and appealed to actor and audience as did "Jack Cade". It had its first production in 1834 and at that time proved a failure, but after later productions, under other names, it became a big success as "Jack Cade" and continued to be a favorite with many players and a magnet that attracted the public. It has been re-written many times and was presented so often in the same theatres throughout the country, that it became as familiar to theatre goers then as "Uncle Tom's Cabin" was to others later. It must be considered one of the successful early American dramas.

Rice's popular leading lady, Mrs. Henry Hunt, now became the wife of George Mossop, whom she married on June 25th after getting a divorce, here in Chicago, from her first husband, Henry Hunt. She will hereafter be referred to in these records as Mrs. Mossop. The reader should remember that she was the former Louisa Lane as well as the former Mrs. Henry Hunt, and that she later became Mrs. John Drew.

June 26th Planche's comedy, "Fortunio and His Seven Gifted Servants" was the offering, followed by "The Happy Man" as the afterpiece. June 27th saw the company in "The Follies of a Night" and a repeat of "Fortunio". June 28th W. H. Bernard's "Lucille", and again "Fortunio" was put on for the afterpiece.

On June 29th the old play "Douglas" by John Home was the attraction. In it Mrs. Mossop was seen in the male part of Young Norval, a part every rising young actor was sure to select for his initial appearance on the stage in those days. It was in this character that Edwin Forrest made his stage debut, as did John Howard Payne and many others. The play was held over the following night, when Mrs. Mossop took her benefit. After the performance, Edwin Harris,—who had been one of the mainstays of the Rice organization since it started,—left the company and went back to Milwaukee, from which place he had come with Mr. Rice for the opening of his Chicago theatre in 1847.

July 1st brought a new featured player

in the person of George "Yankee" Hill. Mr. Hill was distinctly a New Englander, — the son of a music teacher. He himself was a paper hanger, like a later paste and paper dauber, Adolph Hitler. Both of them got themselves into considerable trouble, but in a different way. Hill was for years the outstanding Yankee character delineator of the country, and Dan Marble and the others took their pattern from him. He started his acting career with John Trowbridge who operated a Museum in Albany, N.Y., in 1815, and it was at this Museum that Trowbridge first originated gas for illuminating purposes, giving as his reasons that it was much cheaper than tallow candle lighting, estimating that the candles cost around Two Dollars for what could be produced with gas at a cost of sixty cents.

In connection with the Trowbridge Museum there was what was called a "Lecture Room", where some sort of entertainment was given. This, eventually, led to the production of plays in it and other museums. One of the first to appear in the Museum at Albany was George (later to be known as "Yankee") Hill, giving Yankee recitations. William Forrest and William Duffy were managers of a regular theatre in Albany at the time mentioned, and introduced Hill to the public in Samuel Woodsworth's great play, "The Forest Rose", in which piece he made a big hit then and for many years after that.

Hill retired from the stage and practiced dentistry in Batavia, N. Y. His home there was one of the sights of the country. But his fortune was ultimately dissipated, and, in desperate straits, he returned to the stage, but with less success. He died September 27, 1849, at Saratoga Springs, N. Y., leaving nothing to his heirs but Five Thousand Dollars in life insurance.

Mr. Hill opened here on July 1st in "Jonathan in England", ably supported by the stock company. The comedy was followed by a repeat of "Grist to the Mill", both of which were well received. Chicagoans had heard of the fame of this actor and were not slow to show their appreciation by their liberal attendance. The play mentioned was by George Colman, Jr., the English dramatist, who had written it to burlesque our Yankee character.

His next offering was the well known "Paul Pry", and for this presentation William Warren, Jr., Mr. Rice's brother-in-law, was imported. The afterpiece was "A Wife for a Day". Jerry Merrifield did his usual good song and dance between the first and second pieces, and the entertainment concluded with "Mons. Tonson" in which Warren was featured.

Hill selected for his next play Samuel Woodsworth's well known "Forest Rose". As his engagement of two weeks continued, he put on "The King's Gardener", "Yankee

Duelist", "Yankee in Time" and "New Notions". As these plays were done before and after this by other Yankee comedians, we do not attempt to give the casts.

After Hill concluded his engagement, the next star we record was Charles Dibdin Pitt, who had come to America from England and established himself as a respectable actor and dramatist. Pitt opened in Chicago on August 4th in Phillip Messenger's great play "A New Way to Pay Old Debts", one of the greatest dramas in the English language. It was thus

CAST

Sir Giles Overreach	Mr. Pitt
Marall	Mr. Philmore
Welborn	Mr. Mossop
Lord Lovell	Mr. McVicker
Justice Greedy	Mr. Green
Lady Allsworth	Mrs. George Jones
Margaret Overreach	Mrs. Merrifield
Froth	Mrs. Mossop

The farce that followed the play was "Fox and Geese". All in all, the evening's entertainment proved highly satisfactory to the patrons.

On August 5th Mr. Pitt and Mrs. Jones, the substar, were seen in a play not quite so familiar to Chicagoans, "The Cavalier of England in 1840". It was given with the following

CAST

Hargraves	Mr. Pitt
Lord Morton	Mr. Philmore
Beauchamps	Mr. Green
Maynard	Mr. McVicker
Mrs. Hargraves	Mrs. George Jones
Mrs. Maynard	Mrs. Mossop
Madam DeGram	Mrs. Rice

Mr. Pitt and Mrs. Jones finished their short engagement on August 6th with a presentation of "Hamlet", the play that no ambitious actor ever failed to play,— if allowed. While Charles Dibdin Pitt had been a successful star in England, he failed to live up to that reputation while in America. He returned to England in 1851.

The next featured player after Pitt's departure was Catherine Wemyss. With her, as her main support, was her father, Francis Courtly Wemyss, a Scottish nobleman with a string of titles that would read like the names in a telephone book. He was a dramatic figure in the British Isles and became an important cog in the wheel of theatrical revolutions in America. It was for Mr. Wemyss that the Walnut Street Theatre, so long a landmark in Philadelphia, was turned from an amphitheatre into a regular playhouse. When some magnanimous citizens of Pittsburgh, Pennsylvania, in 1832 constructed the first regular theatre in that always bustling and smoky town, they set out to find the best theatrical man in the country to conduct that theatre's operations. After mature investigation of all the names submitted to them they finally settled on Mr. Wemyss.

Catherine Wemyss, the star in Rice's Chicago playhouse at this period, was never an outstanding attraction and no one knew it better than Rice himself, for he had been long at the game, but he figured he must have a name of some sort, so he brought Miss Wemyss to Chicago. She opened on August 8th in "The Hunchback", with her father as the main support. The drama, being well known and having been presented so often here, attracted slight attention. The play was followed by the farce, " A Happy Pair". Jerry Merrifield and others entertained between the play and the farce with pleasing song and dance specialties.

After filling in the week with plays that had been done here, the star began her second week's engagement with "Genevieve". She, of course, played the title role, while her father, F. C. Wemyss, did Vander. The concluding farce was "Kill or Cure", and both were fairly well received. Specialties were introduced by Jerry Merrifield and La Petit Emelia.

Miss Wemyss having finished her two weeks' engagement, James E. Murdock again opened on August 24th in "The Lady of Lyons". Some interest was aroused by the claim of Mr. Murdock that he was the second actor to play the part of Claude in America. The first was Edwin Forrest who had recently played it in Chicago. Mrs. Mossop showed her usual skill in her favorite part of Pauline and the balance of the company were efficient in making living persons out of Bulwer's brain children.

Murdock chose for the date of August 26th Frederick Reynold's old play, "The Dramatist", which had first been produced in America by Hallam & Hodgkinson way back in 1793. "The Mummy" was selected as the afterpiece. Murdock finished a two weeks' engagement on September 4th after repeating plays that had been done often before.

The next stars were Mr. and Mrs. E.S. Connor, who opened on the 6th in "Othello" following the tragedy with "A Night of Expectation". Between the play and the farce Mr. Bicknell introduced a comic song to give the patrons a chance to dry the tears from their eyes which obliterated the vision after such absorbing attention to Desdemona's danger.

"Macbeth", followed by the farce, "A Pleasant Neighbor", was put on September 8th by Mr. and Mrs. Connor, with adequate support given them by the stock company. The Connors closed their engagement on the 9th of September, leaving the theatre without a star temporarily. On September 11th, the resident company offered John Tobin's "Honeymoon" with the following

CAST

Duke Aranza	Mr. Philmore
Rolando	Mr. Mossop
Count Motalban	Mr. Green
Belthazer	Mr. McVicker
Jacques	Mr. Merrifield
Lopez	Mr. Fenno
Campillo	Mr. Ryer
Juliana	Mrs. Mossop
Volante	Mrs. Merrifield
Ramona	Mrs. Rice

Following "The Honeymoon", "The Marriage Spectre" was given for the afterpiece.

Now came the re-appearance of the popular comedian, Dan Marble, who opened on September 13th and continued until the 19th, presenting during the engagement the same pieces he had done in Chicago before. With Marble's former reputation and the strength of the good stock company, Chicago theatre goers had a joyful week of entertainment. September 20th the stock company presented their own plays without a star, but following that came one of the big events when the Great Booth opened a six nights' engagement on September 22d.

In Junius Brutus Booth we had, not only one of the greatest actors ever seen in America, but one of the most eccentric individuals ever seen upon a stage. He was born May 1,1796, in a small town near London, England, the son of a barrister who intended his son to follow in his footsteps. But anyone who knows the career of this man can readily understand that he would not follow; he always led.

During his college days at Eton, he learned to speak French, Spanish, Italian and German fluently. In spite of his lack of interest in law he could repeat Blackstone by heart, such was his ready memory. He made his first stage appearance with a Thespian Society in the play of "John Bull" but soon after he joined a "barnstorming" company of "strolling players" and made his professional debut as Campillo in John Tobin's "The Honeymoon" in 1813. In 1821 he came to America and first appeared here as Richard III at Richmond, Virginia. The following year he purchased a farm at Bel-Air, near Baltimore, Maryland, where he always lived when not on the road. He had great versatility, and was capable of playing the great characters of Richard or Lear and, with equal skill, the broad humorous Jerry Sneak. After making a great reputation, he visited his native country in 1825 and again in 1835. He was twice married, having a son, Junius Brutus, Jr., by his first wife, and three children, Edwin, John Wilkes, and a daughter by his second. A fourth son Jos.never adopted the stage

Booth's last appearance on any stage was in the characters of Sir Edward Mortimer and John Lump in "The Wag of Windsor", at the St. Charles Theatre in New Orleans.

During his stay in that city he contracted a severe cold, and while on a steamer bound for Cincinnati, Ohio, November 19, 1852, he died. His son, Edwin, was barnstorming in the gold fields of California and did not learn of his father's death until some weeks later.

Booth opened a week's engagement in Chicago on September 22d, in his favorite role of Richard III, and followed it with "The Married Rake", both play and farce having been seen often in the city. On September 23d Booth appeared in the great character of Sir Giles Overreach in "A New Way to Pay Old Debts", and gave as an afterpiece "The Wag of Windsor". September 24th saw the great actor in "Macbeth", and on the 25th as Shylock in "The Merchant of Venice". September 26th R. L. Shields' "The Apostate", first done in Chicago in 1842 by Lyne & Powell, was presented. "Hamlet" was his selection the 27th but although a great actor, he was not an ideal Hamlet such as his son Edwin proved to be later. September 29th he repeated Richard III, and on the 30th took his benefit when "The Merchant of Venice" was the attraction.

Following Booth came a different style of actor in Barney Williams, who opened on October 3d in "The Lady and the Devil" by P. W. Dimond. It was followed by "The Limerick Boy", written by the actor, James Pilgram. This new star was an innovation and his plays a relief from the heavier ones that had preceded Williams' appearance. This, probably, was Barney Williams' first starring engagement.

This actor was born in Cork, Ireland, in 1824, and first appeared on the stage, in America, July 28, 1840, when he was but sixteen years old, as Pat Rooney. Two years after his appearance in Chicago he married the widow of Charles Mestayer, the former Miss Pray. The pair were joint stars for a long time. They were known as the Irish boy and the Yankee girl.

Williams' next Chicago offering was Planche's "Handsome Husband" followed by "Teddy the Tyler". The date was October 4th. Replacing this on October 5th, Ben Baker's "Glance at New York" was offered. This play had been written for Baker's benefit and brought out about a year previous to this in New York. It was in this play that the great and highly popular Frank Chanfrau began his rise to fame. It was given in Chicago on this occasion for the first time. Williams also offered "Born to Good Luck" and "The Irish Lion". A Mr. Taunt, who came from we know not where, rendered a pleasing ballad as a contrast to the Irish humor so well provided by the star. Williams announced his benefit and his farewell for October 6th and presented "A Bashful Irishman" and "The Limerick Boy". This concluded the engagement, which had been welcome and prosperous, of Barney Williams.

Replacing this favorite player, Julia Dean returned and opened on October 9th in James Sheridan Knowles' popular play, "The Wrecker's Daughter", and followed it with the farce, "The Spectre Bridegroom". These were succeeded on the 10th by the well known drama, "The Hunchback", a favorite with this successful actress. October 11th saw her and the company in "Lucretia Borgia", and for the farce, "A Kiss in the Dark". October 12th "The Wife" and "An Object of Interest" were given. On the 13th "Evadne" and "A Happy Pair" were the attraction. October 14th Bulwer's "Lady of Lyons" was put on, and Miss Dean concluded her stay in Chicago by giving the oft presented drama, "The Stranger".

No visiting star was now in evidence, so Mrs. Mossop was featured in John Howard Payne's "Therese" or "The Orphan of Geneva". Mr. Rice now seems to have concluded to give his patrons a taste of variety and advertised: "The Excelsior Harmonists, five in number, will make their first appearance at this theatre and will sing a variety of songs, refrains, duets, etc., etc. They have been received in the cities of the East with rounds of applause and shouts of approval."

Here we have a stage band of the sort that became very popular towards the middle of the Twentieth Century. It should be noted that it was no new innovation, as these records show it had been popular a hundred years earlier. As a matter of fact, variety or vaudeville was, to some extent, established very early here in America, although neither of those names were generally used to indicate that form of amusement, still that style of entertainment was often given, notwithstanding. In Philadelphia, during the latter part of the 18th Century an entertainment was given under Hallam's direction, in which John Durang did a song and dance, while other performers did rope swinging, a la Will Rogers, singing, magic and other amusing stunts embracing practically the same style of acts that was or is done in a modern vaudeville show. Even before Hallam gave the above mentioned entertainment in Philadelphia, others before him had introduced this amusement innovation. The first of which we have a record took place in the Quaker city in honor of General Howe, commander of the British forces occupying Philadelphia, then the most populated city or town on this continent. The event took place May 18, 1778, and was carried out in great splendor, as such fetes always are when celebrating a victory over a conquered territory. Instead of calling this amusement enterprise variety or vaudeville, they called it "Michianza", an Indian word meaning "mixed" entertainment. Thus it will be seen "there is nothing new under the sun.

After a few more repeat performances, the company and theatre closed the season leaving amusement lovers to suffer through indifferent performances given by itinerant "buskers" in halls, where a variegated coterie of daffy damsels warbled selections from grand opera to the accompaniment of a squeaking fiddle or toothless melodeon in the numerous halls.

CHICAGO STAGE

ITS RECORDS AND ACHIEVEMENTS

THEATRES, AMPHITHEATERS, OPERA HOUSES, HALLS, CIRCUSES

1848

CHAPTER VII

JULIA DEAN

The 1849 opening of Rice's Chicago Theatre, as it was still called, took place on the 16th of April, and in the company we find many of the old favorites and some new names. Among the latter was N. B. Clark, who joined after the opening. This is the first time his name has been mentioned in connection with Chicago theatricals although he had obtained some prominence before coming here and considerable at a later date. Incidentally, he was later the original Simon Legree in the New York production of "Uncle Tom's Cabin".

The former Mrs. Hunt, now Mrs. George Mossop, was again the leading lady and continued to make new friends across the footlights, and retain those she had already garnered. There was some slight gossip about Mrs. Hunt marrying Mr. Mossop so soon after the divorce of this charming woman from her former husband, Henry Hunt, but these comments soon ceased to be heard. In addition to Mrs. Mossop and Mr. Clark, others in the company this year were: Mr.

and Mrs. McVicker, both of whom had become favorites through their work the year before; Mr. and Mrs. Clifford, Mr. Meeker, George Ryer, Mr. and Mrs. Merrifield, Mr. and Mrs. Green, Mr. Carroll, Mr. Wilson, Mrs. Price, Mr. Harris, Mr. Mossop, Mr. Warwick, Mr. and Mrs. Rice, and several others who appeared from time to time. The scenic artist was a Mr. Beckwith and mention was often made of the beautiful scenic creations that were produced on various occasions. Mr. Beckwith had also re-decorated the interior of the theatre and everything looked bright and cheerful to the patrons when they entered this amusement palace on the opening night. Not the least important individual was the musical director, whose name was Brockton, and how he could manipulate the fiddle strings and tickle the ivories was a sight to behold, according to the consensus of local opinion.

The year 1848 had been a successful one for Mr. Rice. Now, seeing the approaching importance of Chicago, he commenced to accumulate property which was, eventually, to put him on easy street.

Stars during the season of 1849 included Dan Marble, who died this same year at Louisville, Ky., James H. Hall, W. M. Fleming, Mrs. Coleman Pope, James E. Murdock, and one or two others. We have no record of any special feature that Mr. Rice brought in to guarantee attendance on the opening date. He apparently decided to rely on Mrs. Mossop, the former Mrs. Hunt, who had become very popular.

After the regular opening, the company appeared in various plays, many of which had been done before. In the latter part of May, George Holland, a well and favorably known comedian, made a starring venture here, but was not remarkably successful. This actor was born in London, England, December 6, 1791, so it will be seen that he was past the prime of life when he came to Chicago. His first theatrical engagement was with the famous London manager, Ellston, at the Olympic in that city. The elder Booth induced him to come to America in 1827, and he opened at the Bowery Theatre in New York September 12th of that year. Later he became a favorite player with Ludlow & Smith in New Orleans, St. Louis, and other cities where those great pioneers operated. Holland became treasurer of the St. Charles Theatre in New Orleans when that house was built and operated by James H. Caldwell, but the burning of that amusement edifice left him without theatrical connections and, shortly after that, he became associated with Dr. Lardner, who is said to be the illegitimate father of Dion Boucicault. Dr. Lardner was then giving magic lantern lectures in this country. Holland's last engagement was with Augustin Daly, and his last stage appearance occurred on January 12, 1870, in Olive Logan's "Surf". He died Tuesday, December 20, 1870, at New York.

Holland's dramatic fare was something like that of Barney Williams,— short but very entertaining comedies, such as "Day After the Fair" and "Diana's Revenge". The latter was thus

CAST

Acava	Mr. Harris
Janymede	Mr. Holland
Satyr	Mr. McVicker
Mrs. Acaeon	Mrs. Clifford
Phoebe	Mrs. Rice
Diana	Mrs. McVicker
Crystaline	Mrs. Clifford

Following this came "My Wife's Second Floor" with Holland as Jacob Close; "A Capital Match", with Holland as Sunnyside; "My Wife's Out" with Mr. Holland appearing as Scrubble; "Duel in the Dark" in which he appeared as Secret, a part he played more than five hundred times during his active stage career. This satisfying star took his benefit on June 9th, offering J. R. Plance's petit comedy, "Who's Your Friend", followed by "Day After the Fair".

After Holland's departure came the reappearance of that always popular player, Julia Dean, who opened her engagement on June 11th with "Romeo and Juliet", much too familiar to require comment. She was ably supported by members of the stock company. She continued in this Shakespearean passionate love drama for a few nights, and on June 16th replaced it with "Evadne", which had been seen even more frequently than the Shakespearean opus that preceded it. In addition to the play mentioned she gave the fifth act of "The Hunchback" as an afterpiece. Between the plays a Mr. Baker rendered a couple of comic songs to overcome the monotony of the pathos of the two serious dramas. On this occasion Miss Dean took a benefit, which was always well attended as it gave the theatre patrons an opportunity to express their approval of a player.

The star's next important offering occurred on June 23d when she appeared in "Pizarro" in which she again played Elvira splendidly, while her stepfather, Edwin Dean, appeared as Pizarro and Mrs. Rice as Cora. The play was followed by Garrick's version of "The Taming of the Shrew", which was and always has been called "Katharine and Petruchio", with Meeker doing the taming, Miss Dean as the tamed shrew, and McVicker as Grumbo.

June 28th N. B. Clark joined Rice's forces and made his first appearance in Chicago. He came from New Orleans and proved a desirable acquisition to the stock company. Eventually he became the leading man and stage manager for the proprietor and fulfilled those requirements with approbation. He appeared first in Chicago as Pizarro in the play of that name, which was a repeat.

Miss Dean finished her engagement at this theatre on June 30th and was succeeded by a new star, J. H. Hall, who opened on July 2d. Hall began his engagement by presenting what was called a "horse drama" in those days. This very good actor had first played indifferent roles at the Bowery Theatre in New York City beginning in 1837. He quickly showed progress, working himself up by degrees until, by the time he appeared in Chicago, he had gained reputation enough to justify Mr. Rice in bringing him in as a star. The opening play was an equestrian drama written by Mr. Hall, "The Eagle Eye". It had a run of three days, giving way to "The Wild Steed of the Prairie" by N. B. Clark, which opened on July 5th.

July 6th the Chicago public witnessed H. H. Millman's famous "Mazeppa" which had been attracting attention in other cities since it was first produced. Those who had seen the drama in New York on stages far superior to the one in Rice's Chicago Theatre, could not believe this play could be properly mounted on a stage so inadequate and uncomparable to those of the big eastern playhouses. After witnessing Mr. Hall and his fiery steed dash up the run to the ceiling, they changed their minds. Owing to the fame enjoyed by Adah Isaacs Menken for her performance of the title role in "Mazeppa", many think the part was originally created by a woman. This is not true as the first to play the part was Emanual

Judah in New York in 1833. When this celebrated play was produced in Chicago it was thus

CAST

Mazeppa	J. H. Hall
Castellian	Edwin Harris
Premislaus	J. W. Burgess
Rudyloff	John Green
Drolinsko	James McVicker
Koscar	Jerry Merrifield
Abder Khan	James Carroll
Thamar	Mr. Warrick
Olinska	Mrs. Coleman Pope
Agatha	Mrs. Rice
Zemila	Mrs. Carroll
Oneiza	Mrs. Merrifield

July 13th was given over to a benefit for Mr. Hall, and, owing to excessive heat, he closed his engagement on that date. After leaving Chicago he held many starring engagements that enhanced his reputation. The final curtain, closing the scene of his active life, came down in Toledo, Ohio, in 1856, when he died in that city.

In spite of the hot weather that caused Hall's departure, the stock company continued on uninterrupted for a few nights without a star. Conditions were not like they are today, with air conditioning making a theatre habitable at all times. When Chicago was first invaded with theatrical performances, such attractions took place in the summer and not, as in later years, when operations were reversed and what was called a "theatrical season" ran from about August 10th to May 1st, after which places of amusement were, as a rule, closed. Nowadays,— thanks to air conditioning,— they run all the year around.

The featured player following Hall was the favorite Irish comedian, Barney Williams, who opened on July 17th presenting "A Soldier's Daughter" and for the farce or afterpiece, "Born to Good Luck". Following this, on July 19th, he gave "The Limerick Boy" followed by Frank Chanfrau's great success, "A Glance at New York". On July 21st, "Paddy's Trip to Ireland" was the vehicle Barney selected to ride into the hearts of the Irish lovers of shamrock plays. To make doubly sure, he gave them "Springs of Ireland" for an afterpiece. Incidental to the plays, a Miss Emmons of the regular company rendered some captivating songs of Eire. Barney Williams continued on until the 29th of July, playing his entire repertoire of Irish comedies such as those just mentioned, taking a well deserved benefit on the closing date with a liberal attendance.

The next visiting star was W. M. Fleming, supported by Helen Mathews, who became a new member of Rice's forces. The latter's age precluded her from attempting the heavier female roles, but she was very capable and well qualified for the portrayal of the younger and less powerful parts.

Helen Mathews was the daughter of the well and favourably known actor, Thomas Mathews. She had practically been born in the theatre, first seeing the light of the world in 1827. She made her New York stage debut on April 2, 1837, playing the part of Apollo in the play "Midas", when she was but ten years old. Even before this, as early as 1833, she and her sister, Ontario Mathews, were with Francis Courtney Wemyss when he opened the first regular theatre built in Pittsburg, Pa. She ultimately became Mrs. Brunton, by which name she was known in later life.

W. M. Fleming first appeared in New York on December 4, 1842, playing Cloud King in the drama, "The Bronze Horse", in which he made a favourable impression and climbed the theatrical ladder until he had gained sufficient reputation to warrant Mr. Rice's bringing him to Chicago as a star. Later in life, about 1856, he married a Miss Chippendale.

Fleming opened his engagement at our local theatre with Bulwer's "Richelieu" on July 31st. He, of course, played the dominating Cardinal to the Julia of Mrs. Coleman Pope who had succeeded Mrs. Mossop as the stock leading lady.

Mrs. Pope was a native of Yorkshire, England, where she first appeared and where she acquired some reputation for her skill in the histrionic art. Her American stage appearance was made at New York in November, 1846, when she supported Ben DeBar in "The Dumb Girl of Genoa", soon establishing herself as one of the best performers on the American stage. She was commended, especially, for her effective portrayal of the heavier parts. In these she made many admirers during her engagement with Rice in Chicago. She finally married and settled in Cincinnati, Ohio.

Fleming, in the character of Richelieu, could scarcely be compared with the really great actors who had preceded him in this and other cities. In those days, as well as before and to some extent later, for a time at least, patrons went to see who of the outstanding actors could play such and such a part best. Mr. Fleming was fairly well received in that part, however. Mrs. Coleman Pope made a capable Julia.

The next offering, August 1st, was another Bulwer favorite, "The Lady of Lyons", with the star as Claude, and Mrs. Pope as Pauline. The performance compared satisfactorily with those given here before. Fleming now turned to the Immortal Bard for his next stage vehicle, offering "Richard III" on August 2d and 3d, and followed with "The Merchant of Venice", on that occasion taking his benefit. This was well attended as the patrons appreciated his careful portrayal of the various characters he delineated. Mr. Fleming was a good, painstaking actor who did not "tear a passion to tatters" nor "split the ears of the groundlings", that Hamlet so ardently complained of, but treated his auditors with an intelligent characterization of any part assigned to him. In the play just mentioned, he was the Shylock, Mrs. Pope the Portia, and Helen Mathews was the Jessica, while the regular stock actors capably fulfilled the requirements of the other parts as they had often done in that play. To give the theatre goers an abundant supply of entertainment, John Tobin's great play, "The Honeymoon", was presented as an afterpiece to "The Merchant of Venice".

After the closing of Fleming, Mr. and Mrs. E. S. Connor appeared with a repertoire of the classics, opening with "Richelieu", and continuing for one week. They were followed by Charles Dibdin Pitt, who had appeared in the Chicago Theatre the year before.

September 5th the stock company offered "Isabelle" or "A Woman's Life", with N. B. Clark as Eugene LaMarc, and Mrs. Coleman Pope as Isabelle. For the farce they gave "Handsome Husbands". September 6th and 7th the Scotch drama "Gilderoy" was given, with Clark in the name part, and Mrs. Pope as Jessie. This was followed on the 8th with a repeat of "The Carpenter of Rouen", which had been seen many times before by Chicago playgoers.

September 10th "Wreck Ashore" was the

attraction, and on the 13th Sir Edward Lyton Bulwer's "Duchess de La Valliere" was given with the following

CAST

Louis XIV	N. B. Clark
Duc de Lanzan	James Clifford
Count de Grammont	James H. McVicker
Marquis de Bragalone	J. W. Burgess
Bertrand	W. H. Meeker
A Gentleman	Jerry Merrifield
Queen	Helen Mathews
Madam de Montspan	Mrs. Rice
Madam de La Valliere	Mrs. McVicker
Duchess	Mrs. Pope

This was, perhaps, the least successful of Bulwer's plays. For the afterpiece on this occasion "A Roland For an Oliver" was given.

From September 14th to September 20th Mr. and Mrs. E. S. Connor presented a repertoire of Shakespearean and other classic dramas. September 21st the stock company gave "Castle Spectre" followed by "The Vallet de Sham" which made up that evening's entertainment.

September 22d Mr. Clark took his benefit and presented "Wallace, the Hero of Scotland", with himself as the hero; Mrs. McVicker as Helen Marr; Mrs. Pope as Lady Marion; Meeker as Kilpatrick; Miss Mathews as Grange; and other members assuming various parts. September 25th "The Pride of Abodos" and the familiar "Paul Pry" were the offerings. September 26th J.W. Burgess took his benefit, on which date "The Bride of Lammermoor" was given, finishing the evening with "Man About Town" for the afterpiece.

October 4th saw N. B. Clark in "Paul Jones" in which he portrayed the character of Long Tom Coffin, with Helen Mathews as Kate Plowden. October 20th a new play with the unattractive title of "Hofer" was put on. Mr. Clark played the title role. According to the Journal of that date, Mr. McVicker was gaining in favor very rapidly and, as that paper stated, "would bear watching."

October 31st Julia Dean returned, presenting "The Wrecker's Daughter", wherein she appeared as Marian, Edwin Dean as Robert, and Clark as Black Norris. For the farce "Mr. and Mrs. Peter White" was done, with McVicker as White. November 1st Julia Dean was seen in "Lucretia Borgia" followed by the well known farce, "Simpson & Company". November 2d saw this same star in that not to be forgotten "Pizarro".

After this favorite player finished her engagement in the city, James E. Murdock returned for another starring visit and, on November 5th, presented "Hamlet", with "Matrimony" for the afterpiece. November 6th another performance of "The Lady of Lyons" was given with Mrs. Rice appearing as Pauline. November 7th Murdock chose "Richelieu" with himself as the Cardinal and Mrs. Rice as Julia. November 9th Bulwer's "Money" was put on with "One Hour at the Carnival" for the afterpiece. "The Robbers" was given on November 10th.

The next Murdock selection was "William Tell", done on November 12th. It was followed by "Wine Works Wonders" for the afterpiece. November 13th "The Robbers" was repeated, followed by "Perfection". On this Mr. Murdock took a well attended benefit. November 15th "Macbeth" and "The Taming of the Shrew" was the offering, and on the 16th, "Richelieu" again, and "Your Life's in Danger".

A play new to Chicagoans was seen November 17th, when "Walter Raymond" or "Lovers of Accomac", written by "a lady in New York" according to the program when Murdock presented it later on December 21st, was presented. At Chicago it was

CAST

Walter Raymond	Mr. Murdock
Windham	Mr. Meeker
Travis	Mr. McVicker
Cecil	Mr. Burgess
Okenea	Mrs. Rice
Evelyn	Miss Mathews

This was, probably, the first presentation of "Walter Raymond" anywhere, trying to "break it in on the dog" as they say, by trying it out in Chicago before going to New York with it. The play was followed by "The Dramatist" for the after play.

On the 19th Miss Mathews took a benefit which was liberally patronized by the best people,—at least so it was said. The 21st was the occasion of McVicker's benefit, when "Guy Mannering" was the offering with the beneficiary as Dommie Simpson; Clark as Dandie; Mrs. Rice as Meg Merrilies; and Helen Mathews as Julia. As might have been expected, the house was overcrowded for this event. On the 23d, "Charles XII", "A Roland for an Oliver", and "Two Georges" were the bills that made up that night's entertainment.

On the 27th the stage carpenter, Jeffrey Morris, was not forgotten and received a benefit on that date. It was well attended, for patrons of a theatre then knew how important this stage mechanic was. On him and the scenic artist the stage manager depended for perfecting of the production of a play. In the early days there were few so-called stage hands. Most of the work was done by the actors and volunteers, the latter getting no compensation except a chance to see the play, which was poor pay on many occasions.

There was much discussion in the press and elsewhere during the years 1944 and

'45 about the "stage hands" shaking down the managers responsible for theatrical and film productions. Many of the accusations were true, but the blame was not always justified and the public, in general, knew very little about the matter.

Before the unionization of the Chicago mechanics employed upon the stages of the theatres, those workmen back stage received very little for being on the job. The so-called "crew" amounted to a few loafers standing outside the stage door waiting for the opportunity to "give a hand" just to see the entertainment and mingle with the actors. Stage hands did not become organized until 1882 in Chicago, and their demands were not very exacting until much later. Before 1920 the traveling "crew" which toured with the company carrying stage equipment, received not more than Thirty-five Dollars a week, or perhaps less in the earlier days. Now, however, it has become so high that a small organization cannot operate. To illustrate: If the production carries scenery, a carpenter must be engaged who gets $125.00 a week, and if night jumps are made over the railway, the manager must see that he has a single lower birth. This applies to the electrician also, when electrical material is carried by the company. The same applies to the "property man" when the same condition exists. Some of these demands upon the management are made by the "IA", which is the theatrical abbreviation for "International Alliance of Theatrical Stage Employees". What makes this organization especially strong is its connection with the moving picture operators, the parent being the "IA".

CHICAGO THEATRE did not open its doors in 1850 until April 15th, but on that date the popular James E. Murdock was again the star of the event, and many of those that were in the stock company before were again in evidence. Mrs. Rice, at the start, played the female leads.

The opening play was the ever popular "Lady of Lyons" as it had been a lucky piece for Rice, and gave Mr. Murdock an opportunity for a display of his recognized ability. Mrs. Rice played Pauline to the star's Claude. N. B. Clark was the stage manager and essayed many of the male leads. "Lady of Lyons" was followed by the farce, "Swiss Swans" in which McVicker appeared as Swig and Helen Mathews as Roselle, and in said part she captivated the patrons with her songs.

April 16th Bulwer's "Money" was the attraction, followed by the farce "Nipped in the Red". There were dances given by the Misses Emmons and by Mr. Gilbert. On the 19th, Murdock offered "Othello" in which he played the name part, Mrs.Rice appeared as Amelia, and Miss Mathews was Desdemona. For comedy, to bring tears of joy instead of those of sadness, the entertaining petit comedy, "Perfection" was presented. The star was unable to appear on Saturday, the 20th, on account of sickness, but as the "show must go on" the company presented "Charles II" with N. B. Clark as Charles and Miss Mathews as Eudiga. It was followed by "Sandy Janes", and the whole concluded with "My Wife's Come".

Murdock recovered sufficiently to be on hand on April 22d when "Rob Roy" was the offering with Clark, McVicker, Mrs. Rice and Miss Mathews seen as the main support. On the 23d, "The Stranger" and "My Aunt" were given. Then came "Hamlet" on the 24th with Helen Mathews as Ophelia, Mrs. Rice as the Queen, and McVicker doing his favorite gravedigger. "Cousin Lambkins" was the farce following "Hamlet". On the 25th "Wild Oats" was given, with the farce of "Slasher and Crasher" to follow.

April 26th Murdock took his benefit and presented "Richelieu", following it with "The Dramatist". On the 27th "The Robbers" was put on with the star as Charles de Moor and Mrs. Rice as Amelia. The play was succeeded by "Your Life's in Danger". April 29th, "Wine Works Wonders" and "William Tell" were the attractions. The sweet little creature, Ontario Mathews, sister of Helen, appeared as Albert Tell, son of William. Another feature on this occasion was the dancing of Mr. and Mrs. Gilbert. On the 30th "Money" was repeated followed by "The Critic". Murdock was reengaged for further appearances, and May 1st "Wild Oats" was repeated, followed by "Jannette and Janot". Saturday, May 4th, "Hamlet" was once more offered coupled with "A Day After the Wedding" with interpolated songs by Mr. and Mrs. Gilbert and Miss LeBrun.

Monday, May 6th, Murdock having closed his engagement, the stock company appeared in "Don Caesar de Bazan" with Clark as Don Caesar and Mrs. Rice as Maritana. It was followed by Ben Baker's short play, "A Glance at New York" in which McVicker appeared as Mose, Meeker as Harry Gordon, Warwick as George Powell and Miss Mathews as Lize. On May 9th "The Shoemaker of Toulouse" was given followed by a repeat of "Glance at New York".

May 14th Joshua Sillsby was seen in "Sam Slick the Clock Maker". It was followed by the Yankee comedy, "Celestial Empire". On the 16th Sillsby and the stock company appeared in "Happy Results" and "The Wool Dealer". May 20th he took his benefit and presented "Green Mountain Boy", "Jonathan in England" and "The Queen's Fate".

Mr. Sillsby extended his engagement and on Monday, May 22d, offered a burlesque called "Chloroform" or "Chicago in 1850". Mrs. Coleman Pope joined at this time and supported by Mr. Clark produced "Isabelle" on May 24th. Sillsby announced his farewell appearance, and offered for the occasion

"Victoria's Fete" and "Chloroform" or "Chicago in 1850" as done before. May 26th, on the occasion of Sillsby's benefit, "Casper Houser" was the offering with Sillsby as Dr. Lott Whitte, Mrs. Pope as Casper Houser, and Mr. Clark as Grippewaldt. Other members appeared in "Stage Struck Yankee" and "Militia Training".

Monday, May 27th, Charles Dibdin Pitt opened an engagement in "Richard III" with Clark as Richmond and Mrs. Pope as the Virgin Queen. It was followed by "A Trip to Scotland" in which McVicker was the principal player. May 28th, Pitt gave Massinger's wonderful drama, "A New Way to Pay Old Debts", doing a fairly good Sir Giles Overreach. May 31st saw Mr. Pitt and Mrs. Pope in "Bertram", which was followed by McVicker and Miss Mathew in "Sketches in India".

June 1st a new play was presented entitled "Robert Tyke", with Pitt as Robert and Miss Mathews as Mrs. Fermint. The concluding comedy was the ever popular "Katharine and Petruchio". Pitt took his benefit on June 3d, appearing in "Macbeth" and "Hunting a Turtle". There were dances between the two plays by Mr. and Mrs. Gilbert and Miss LeBrun.

Mr. Pitt having bid adieu to Chicago, the stock company appeared on June 6th in "Mose in California" with McVicker as Mose, and Miss Mathews as Lize. It was followed by "Zanthe" in which Clark and Mrs. Pope were the leading players. June 7th "Black-eyed Susan" and a repeat of "Mose" occupied the stage. On the 8th, "Three Thieves of Marseilles" and "Mose in California" were the attractions.

A new star now appeared in the person of John Collins, who opened on June 10th with "Born to Good Luck". June 11th "Irish Ambassador" and "Teddy the Tyler" were Collins' selections, with specialties by Mr. and Mrs. Gilbert and Miss LeBrun. Mr. Collins continued presenting the same Irish comedies that Barney Williams and many of the others had offered. On June 17th "The Nervous Man" was the offering, in which Thomas Archer, a newcomer, appeared.

Mr. Collins concluded his engagement June 22d, and on the 24th the stock company gave "A Seaside Story" and "Wilful Murder" the latter performed by Mr. and Mrs. Archer. June 25th the offering was "King and Deserter", with Archer as Frederick the Great, Clark as the deserter, and Mrs. Pope as Rosalie. It was followed by "The Golden Farmer" with McVicker as Jemmy Twitchel. June 27th "Maid of Croisey" and "My Poll and Partner Joe", both old and well known favorites, were presented.

June 29th "Hofer" was the unattractive title announced and, combined with "Black-eyed Susan" as it was, it met with favor. July 1st saw "The King and Deserter" repeated, but followed this time by "Michael the Maniac Lover".

The next stars were Mr. and Mrs. Barney Williams. The lady was the former wife of that most popular comedian of his time, Charles Mestayer. She was the daughter of Samuel Pray, who was killed when a curtain roller fell on him in New York. Her sister married W. J. Florence. Strange as it may seem, Barney did not so diligently stick to the Irish parts he was identified with, for on July 8th these stars offered "The French Spy",— of course to satisfy a woman's ambition,—but they followed it with their pet skit, "Our Gal". On July 11th the Williams duo went back to their line and gave "Teddy the Tyler" and "Irish Lion". They continued until July 13th, playing the same worn out Irish comedies that were always popular.

June 15th saw three featured players: James E. Murdock, C. A. Logan, and Eliza Logan. They presented on the opening night "Romeo and Juliet" and "Simpson and Company", following up with "The Stranger" and "The Honeymoon" on the 17th. On the 19th "The Gamester" and "Chloroform" comprised the bill; and on the 20th, "The Robbers" and "Uncle Sam". July 22d they presented "School for Scandal" with Mr. Logan as Sir Peter; Murdock as Charles Surface; Eliza Logan as Lady Teazle; and Cecelia Logan as Maria. Other characters by members of the stock company. After presenting various other standard dramas, these stars concluded their stay in Chicago, closing their engagement with "The Hunchback" and "Katharine and Petruchio".

Mr. Rice decided to change the form of entertainment; for the first time he took an unfortunate gamble with Italian Opera, bringing to the city Eliza Brienti, Mr. Manvers and Signor Guibili. They, with the support of Helen Mathews and other members of the stock company, together with a chorus or ballet, gathered from among the local ambitious maidens, opened on July 29th in Bellini's opera "Sonnambula", which had already been sung in both English and Italian in this country, first in English by Mrs. Wood in 1835 at New York, and in Italian in the same city in 1844.

Of these featured artists, Mr. Manvers and Eliza Brienti had made their American stage appearance together on July 18, 1848, in the first performance of an opera entitled "Black Domino". The lady was not well received on that occasion, but with Mr. Manvers it was quite different. He had been seen, heard and praised since he first appeared in Beethoven's "Fidelio" in New York City on September 9, 1840. The KNICKERBOCKER, a publication of importance at the time, said: "He astonished and delighted all who heard him, bursting upon us as he did in the third act, unheralded and without any particular expectation from the audience, he carried hearts and hands with him at once. Mr. Manvers' voice is a tenor of exquisite beauty. It is rich, round and musical." But the writer does not stop there; he continues on in a laudatory manner. November 22, 1849, he took his farewell benefit at the Astor Place Opera House. Setting out for Chicago in the following year, he was lost, of course, and did not appear in New York thereafter.

Mr. Guibili must have been a son of the famous Guibili inasmuch as a Guibili was reported to have died in 1845. But, as he came to Chicago, that may have been the reason for the report of his death — provided he was the Guibili mentioned. He had appeared in "La Sonnambula" with Manvers, at his own benefit, so there is reason to suspect him as being the same.

The performance of "La Sonnambula" was received with scant applause, and slight patronage. In Chicago the opera was

CAST

Count Rudolpho	Mr. Guibili
Elvino	Mr. Manvers
Amini	Eliza Brienti
Teresa	Helen Mathews
Liza	Rosalie Merrifield
Alesso	Thomas Archer

The lack of interest shown this new departure was disappointing to Mr. Rice, but "hope springs eternal in the human breast" and he kept the same opera on for the next, and fatal night. Some interest had been awakened by the performance the previous night and the attendance was somewhat better. But the performance was never finished, for at approximately ten o'clock that night fire broke out about half way between Dearborn and State Streets and spread rapidly until it endangered the theatre and the audience was dismissed. They succeeded in getting outside in time to avoid any fatalities, except Mr. Rice's loss of his property. Mr. McVicker, who lived above a store in the block, dashed home to gather and save his belongings. When that was accomplished, he returned to assist in saving what he could of the theatre property which was now in the wake of the flames.

In those days actors did not keep their wardrobe in the theatre but carried it, for each play, from their boarding house or hotel room as conditions required, so they suffered no loss from the conflagration. McVicker vaulted to the stage, and, stage-manager like, grabbed a wood wing and darted for the exit. Outside, he found himself greatly handicapped by the breeze created by the fire, which made it difficult to get this awkward, top-heavy piece of scenery to a place of safety. Anyone who has tried to balance a sixteen foot wood wing in the wind knows what this actor had tackled and can guess the probable result. Well, that's just what happened. The wind caught the wing, threw McVicker off his balance, and down they went like Venus and Adonis, the wing "on his belly, he on his back." As he lay there, resembling "Patience smiling at Grief," the flames reached the theatre and there was little that he or anyone else could do. The fire finally devoured the playhouse and left Chicago without amusements; Rice with a loss of Four Thousand Dollars with only Two Thousand Dollars insurance; and all the actors out of a job. This was serious because in those days the theatre, especially in Chicago, operated only in the summer instead of the reverse as it was later.

Mr. Rice purchased an 80 x 100 foot lot on Dearborn Street and commenced at once to lay plans for a new theatre. In the meantime he was preparing to take his company to Milwaukee, but while the opening was being discussed, McVicker, Archer and some of the others arranged to take out a "commonwealth" show to the nearby towns, such as Aurora, St. Charles, Galena, etc. McVicker was to officiate as manager, and anyone who has attempted that knows what trouble he was letting himself in for. Right here, let it be said, was the first repertoire company taken on the road out of Chicago, the town that later became noted for the numerous shows of that sort that had their beginning, and made their headquarters here. And so we learn that James H. McVicker was the pioneer repertoire manager of this Middle West.

Rice, after getting construction of his new theatre under way, and McVicker, Archer and others returning from their commonwealth tour around the middle of August, journeyed to Milwaukee where the company remained until January, 1851. Rice did not remain idle, but in the meantime secured an acting engagement in New York while his new theatre on Dearborn Street was being erected. Chicago now had no real place of amusement, but it wasn't long before this barrier was overcome.

- - - - -

TREMONT HALL was located on the second floor of the New Tremont Hotel which stood on the southeast corner of Lake and Dearborn, replacing the old hotel bearing that name which had been on the Northwest corner of those streets, and which had burned.

After the Rice Theatre on Randolph Street was destroyed by fire on July 30, 1850, the proprietors of the said hotel saw the possibility of reaping a harvest in theatricals, and began alterations of a hall on the second floor of the Tremont directly over the dining room, with the entrance at 91 Lake Street,— old number. The hall proved to be well equipped for the purpose and provided opportunity for the entertainment of the public during that interim between the burning of Mr. Rice's first theatre on Randolph Street and the opening of his second on Dearborn Street.

The opening of Tremont Hall occurred on November 12th when a company from somewhere presented "The Greek Slave" or "The Greek Captive" as that play was sometimes called. November 18th the Batemen children, Ellen and Kate, appeared, two young daughters of Henry L. and Sidney Bateman. The latter was the daughter of Joseph Cowell, a well known English actor and artist who came to this country early in the 19th Century. Mr. Bateman was a man who couldn't be tied and he embarked in all sorts of theatricals, barnstorming and palace playing. The two children referred to became quite prominent, especially Kate. Ellen, the younger, retired from the stage after marrying the mayor of Lyons, France, in 1860, but her sister Kate carried on and, after "growing up", appeared successfully in various plays including "Evangeline", "Geraldine", and especially in "Leah the Forsaken" by Augustin Daly, in which she created the part of Leah. Under P. T. Barnum she made a tour of Europe and made much theatrical headway until 1866, when she slipped her head into the matrimonial halter and retired from the stage.

Nothing else is recorded of the entertainment at the Tremont during the balance of this year, hence we must take it for granted that there was nothing of note.

CHICAGO STAGE

ITS RECORDS AND ACHIEVEMENTS

THEATRES, AMPHITHEATERS, OPERA HOUSES, HALLS, CIRCUSES

1851

CHAPTER VIII

PATTI

After considerable effort, Mr. Rice managed to open his new place of amusement on February 3, 1851, with nearly the same company as before. As was the established custom at the time of such events, addresses were made by leading citizens. For this occasion, the address was written, according to the announcement, "by a gentleman of Chicago and spoken by Mrs. Rice."

The entertainment proper consisted of what was called a triple bill, which included "Love in Humble Life", written by no less important a person than John Howard Payne, author of "Home Sweet Home", and presented for the first time in Chicago by the Rice stock company, then composed of Mr. and Mrs. Gilbert, Mr. Hale, James H. McVicker, Mr. and Mrs. Rice, Mr. and Mrs. Archer, George H. Ryer, and such others as were acquired from time to time. The regular play was followed by "The Red Polka", performed by Mr. and Mrs. Gilbert. This was succeeded by "The Water Witch" and the bill concluded with the farce "Dumb Bell".

So it may be seen that with the various speeches exalting Mr. Rice for his untiring efforts in providing amusement for the entertainment hungry public, there was plenty of show for one evening.

Tuesday, February 4th, the stock company presented "Victorine" or "Dream On It" by C. Z. Barnett. This was followed by "Simpson and Company" performed by Mr. and Mrs. Gilbert, and to conclude the evening's entertainment the farce, "Sudden Thoughts", was given with McVicker playing Cabbage.

February 5th the public was given the chance to see that already well advertised comedy, "The Serious Family", written by Morris Barnett, which Wm. E. Burton had just made such a big hit with in New York. When presented by Rice's company, it was

CAST

Amanadab Sleek	Mr. McVicker
Charles Torrens	Mr. Philmore
Captain McGuire	Mr. Ryer
Frank Vincent	Mr. Hale
Lady Sourby Creamly	Mr. Gilbert
Mrs. Charles Torrens	Mrs. Rice
Mrs. Delmaine	Mrs. Gilbert
Emma Torrens	Mrs. Archer

McVicker was now playing the comedy part of Amanadab Sleek, a character that every ambitious comedian hoped to play sooner or later. "The Serious Family" was followed by "Captain of the Watch", done by Mr. and Mrs. Rice. On February 7th, Rees & Thompson's "The Stranger" was the bill, Mr. Hale playing the principal part. The afterpiece on this occasion was "Lend Me Five Shillings".

February 8th "The Sleep Walker" by Elizabeth Craven, an old but standard play, was done, following it with "The Serious Family" again, but as the afterpiece. This bill was kept on for two nights. On February 10th Rice offered "The Brigand" and "Simpson and Company"; and on the 11th "The Bold Dragoon" was the attraction. On the 12th, the company again reverted to "The Serious Family", and followed it with "The Captain of the Watch" performed by Mr. and Mrs. Rice. The company then changed its style of plays and presented Bulwer Lytton's highly successful drama, "The Lady of Lyons". For comedy relief, "The Ghost of My Uncle" concluded the entertainment.

On the 14th "The Serious Family" was again given, completing the evening's diversion with "The Widow's Victim". On February 15th the well known play, "The Jewess", was the attraction with the Gilberts, McVicker and Ryer in the principal parts. "The Jewess" was combined with "Charles VII", which skit was done by Mr. and Mrs. Rice.

On February 17th James H. McVicker began a starring engagement in "The People's

Lawyer" or "Solon Shingle", a comedy by J. S. Jones. The concluding farce was "The Wool Dealer". In later years "The People's Lawyer" was often called "Solon Shingle" after the leading Yankee character. When played on this occasion it was

CAST

Solon Shingle	Mr. McVicker
Robert Howard	Mr. Hann
Charles Otis	Mr. Warwick
Mr. Winslow	Mr. Meyers
John Ellsley	Mr. Ryer
Tripper	Mr. Buxton
Mrs. Otis	Mrs. McVicker
Grace Otis	Mrs. Rice

February 18th this new star was seen in "Sam Patch in France", one of the plays he had acquired from Dan Marble's widow. It was followed by "Celestial Empire". On the 19th he gave "A Yankee in Time", the star playing Jacob Jewsharp; on the 20th "The People's Candidate"; and on the 21st "Family Ties" and "The Wool Dealer" made their appearance.

February 22d McVicker took his benefit when "A Home in the West" was given, while for the afterpiece, a new farce by H. J. Conway was put on. It was called "Followed by Fortune".

Monday, February 24th, saw a new, temporary star in the person of a Mrs. Reignold, who appeared in "Cinderella" or "The Fairy and the Little Glass Slipper" with Cinderella played by the new star; Prince Salerno by Mr. Hann; and the Fairy Queen by Mrs. Rice. "Cinderella" was kept on until March 7th. Following it, on the 8th, "Rob Roy" was given another presentation, on which occasion Kate Reignold made her appearance. This young lady in later years became quite a featured player throughout the country. She married Henry Farren, son of the great London comedian. New York theatrical records tell us she made her stage debut as Virginia to Edwin Forrest's Virginius, on April 17, 1855, which was about four years after her appearance in Chicago. Her actual debut being in Chicago, of course didn't count.

It may be noted that in spite of Mr. McVicker's starring venture, he remained with Mr. Rice. March 10th "Othello" was done by the stock company with Mr. Hann as the Moor, Warwick as Iago, and Mrs. Rice as Desdemona. The play was followed by the farce, "The Rendezvous", in which McVicker, Archer and Mrs. Rice appeared. On the 11th the very well known "Pizarro" and "Cousin Lambkin" were put on.

March 12th "The Broken Sword" was the bill, followed by "Beauty and the Beast" with Warwick as the Beast, Mrs.Reignold as the Beauty, and McVicker as John Quill. The first play, "The Broken Sword", was given with the following cast:

CAST

Colonel Rigolio	Mr. Hann
Claudio	Mr. Meyers
Captain Zavlier	Mr. Archer
Pablo	Mr. McVicker
Myrtello	Mrs. Rice
Rosaro	Mrs. McVicker

On the 14th they gave "Therese" or "The Orphan of Geneva" and a repeat of "Beauty and the Beast". "Lady of the Lake" and "Black-eyed Susan" held the boards for the 15th. On the 17th, "Macbeth" and "The Rendezvous" was the attraction, and on the 18th, "The Stranger" and "How to Die for Love".

On the 19th Archer's benefit was given with the presentation of "The Married Rake" and "Guy Mannering". On the 21st, "Forty Thieves" and "The Broken Sword" were seen. March 22d "Richard III" and "Forty Thieves" made up the night's entertainment. Here was a good combination,— one stole a crown and the others are still with us.

March 24th "Lady of Lyons" and "Lend Me Five Shillings" were presented; and on the 25th "William Tell" and "Black-eyed Susan" were the entertaining combination. On the 26th, Mrs. McVicker took her well deserved benefit and presented "The Drunkard" by W. H. Smith, famous Boston stage manager. Mrs. McVicker was cast as Mary Wilson, and Mr. McVicker played the comedy part of Bill Dowton. According to William Clapp, author of "History of the Boston Stage", the play in question was presented at the Boston Theatre in 1844, while Smith, the author, was the efficient stage manager of that unprosperous theatre. Be that as it may, "The Drunkard" turned the tide from failure to success. In spite of the history of the play, it is and has been for some time, presented in various parts of the country for the purpose of burlesquing the drama of early days. In those places where it has been presented, most of the patrons have been drunk, and it is well, for while it might make "the unskillful laugh", it will surely make "the judicious grieve".

On the above occasion of its production in Chicago, it was well received as it also was when presented here later. The farce succeeding "The Drunkard" was the amusing "Family Ties". On March 27th Mrs. Rice appeared as Rachel in "The Jewess", that oft presented powerful drama; and on the 28th "Pizarro" and "The Spectre Bridegroom" were again in evidence. March 29th, "The Carpenter of Rouen" followed by "The Beacon of Death" gave the audience a night of good entertainment. Mrs. Gilbert was given a benefit on the 31st with "Gilderoy" and "The Blue Devils" as the offering.

April 1st showed Mr. McVicker in his favorite part of Amanadab Sleek in "The Serious Family". The 2d brought a repeat of that good union mechanic, "Carpenter of Rouen", a play wherein we find the workmen casting lots to determine who'll be chosen to kill the oppressive boss. Thus giving a picture of France comparable to conditions there, then and now.

For Mrs. Rice's benefit, which took place on April 3d, she selected Bulwer's "Duchess de la Vaubalier". On the 4th "The Sleep Walker" and "Ladies Beware" were put on, followed on the 5th by "The Iron Chest" and "Tom Cringle's Leg". April 7th, "The Maid and the Magpie" chattered until they were cut off by "The Jacobite" which followed for the afterpiece.

April 9th brought back a familiar face but under an unfamiliar name. This was the former Mrs. Hunt or Mrs. Mossop, but now Mrs. John Drew, wife of that great Irish comedian, John Drew, Sr., whom she had married in Albany, New York, in 1850, the year previous to her present return to Chicago. It has been mentioned before that she was the mother of John Drew, Jr., Sidney and Georgiana Drew, and hence the grandmother of Lionel, Ethel and John Barrymore, the latter, at this writing, deceased. She had no children by her former marriages.

On the present visit, she brought with her the new spouse, John Drew. They opened in "The Love Chase", a good, substantial play and well suited to her talents, but nothing for an Irish comedian. But on the following night, April 10th, she gave the man a chance, which was fair enough. The vehicles were: "Born to Good Luck",— which needs no introduction,—"Cousin Cherry" and "The Irish Immigrant". On the 11th, "The Wife" and "The Irish Tutor" gave both a chance for the display of their talents. April 14th "The Hunchback" and "The Alarming Sacrifice" were put on. On the 15th, "Fazio" and "The Irish Ambassador" had a good reception; while "Agnes DeVere" and "A Delicate Question" drew fair patronage on the 16th.

April 18th "Satan in Paris" and "Betsy Baker" were given, followed on the 19th by "Lucretia Borgia" and "My Friend On the Strap". On the 21st, a repeat of "Lady of Lyons" and "Rough Diamonds". On the 22d, "Follies of the Night" and "The New Footman", concluding with our old street car acquaintance, "My Friend on the Strap". The 23d, "Faint Heart Ne'er Won Fair Lady" and a repeat of "Betsy Baker". April 24th Ann Marble, widow of Dan, took her benefit with a presentation by the stock company of Bulwer's comedy, "Money". For the afterpiece, "A Wandering Minstrel" was put on. On account of sickness Mrs. Drew could not appear, but the company produced "Satan in Paris" and "A Thumping Legacy" on the 25th.

Mr. Rice had been to New York City and elsewhere in search of new talent, and returned with Henry Sedley, a juvenile leading man, who created little sensation. On the 26th "The Robber's Wife" and "Does Your Mother Know You're Out?" was the combination. The former was

CAST

Mark Redland	Mr. Philmore
Briarly	Mr. Hale
Penfuddle	Mr. Archer
Larry O'Gie	Mr. McVicker
Sawney McFish	Mr. Ryer
Rose Redland	Mrs. Rice

April 28th the audience saw a new face in support of Mr. and Mrs. Drew. It was that of Henry Sedley, who made his first Chicago appearance on that date as Claude Melnotte in "The Lady of Lyons" to Mrs. Drew's Pauline.

There was also another newcomer in the form of Mrs. Bannister, a lady with a long standing reputation in parts, and many appearances at the matrimonial altar. Under the name of Jones she had been a member of Samuel Drake's company when, in 1815 he left Albany, New York, on a pioneering theatrical venture which led him to many a heretofore unvisited town, where the professional drama had not yet been seen. Later she was married to a Mr. Legge and, still later, to John Augustus Stone, the author of the play "Metamora" and other successful dramas. At the time she came to Chicago she was known as the wife of N. H. Bannister, playwright as well as actor, and many other things connected with theatricals of his time. Whatever may have been her shortcomings, she was a good reliable actress, which meant and still means a lot to a theatrical manager. She remained with Mr. Rice for some time, but the Henry Sedley referred to was not long before the Chicago public, as we hear little of him from his first appearance on. However, he appeared as Romeo to Mrs. Drew's Juliet on April 29th. On the 30th, the patrons saw "The Wife" and a farce. After that date we do not hear of Mr. Sedley.

Charles Dibdin Pitt opened May 1st in "Hamlet" with Mrs. Drew as his Ophelia. During his engagement on this occasion he gave "Merchant of Venice", "New Way to Pay Old Debts", "Macbeth" and "Othello". After each of those plays John Drew appeared in many short Irish dramas he was identified with.

June 19th, Julia Dean presented "The Wife" and "The Alpine Maid". The 20th saw her and the company in "Lucretia Borgia", followed by the standard farce, "Rough Diamonds". On the 21st she took her benefit and finished her engagement. None of her offerings were new, but her popularity and the interest in the new theatre kept business at a good average.

Mr. Rice now sought a little different style of entertainment and brought in the well known Irish comedian, John Collins.

This Collins was born in Dublin, Ireland. He first appeared on the stage in America on August 17, 1846. He was equal to any in those singing Irish characters that were so popular in this country during the time of W. J. Scanlan and his successor, Chauncey Olcott.

Collins returned to Chicago and appeared on June 23d in "Teddy the Tyler", one of Tyrone Power's favorite plays. On the 24th Collins was seen in "Born to Good Luck" and "His Last Legs". Following these he presented, on the 25th, "The Irish Ambassador", thus

CAST

Patrick O'Plenopo	Mr. Collins
Count Moredor	Mr. Archer
Piper	Mr. Warwick
Grand Duke	Mr. Meyers
Isabella	Mrs. Frary
Lady Emily	Mrs. McVicker

"How to Pay the Rent" was the companion play and was thus

CAST

Morgan Rattler	Mr. Collins
Miller	Mr. Archer
Mrs. Conscious	Mrs. Bannister

June 27th Collins gave "The Wrong Passenger" and "The Happy Man", and closed his engagement on the 28th with three short plays: "Wife Hunters", "Teddy the Tyler" and "The Nervous Man".

June 30th saw a new face across the footlights in the appearance of Julia Trumball, whose initial presentation was John Howard Payne's "Charles II", with this

CAST

Charles	Mr. Hann
Rochester	Mr. Warwick
Edward	Mr. Meyers
Captain Copp	Mr. Archer
Mary	Mrs. Frary
Lady Cisla	Mrs. McVicker

Julia Trumball in the star role.

As an afterpiece "Lola Montez" was given.

July 3d Miss Trumball and the stock players gave "The Blue Devils" and followed it with "Jenny Lind in Chicago". To localize this little play, the title was changed from "Jenny Lind in America" as played in New York a year before by Barney Williams. The 4th, "The Spirit of the Fountain" and a repeat of "Lola Montez" were the offerings in conjunction with Mr. McVicker in "The Wool Dealer".

July 8th saw Miss Trumball and the stock actors in "William Tell". For the afterpiece "The Fairy Lake" was put on. The former play had the following

CAST

William Tell	Mr. Hann
Michael	Mr. Meyers
Melctal	Mr. Archer
Gesler	Mr. Warwick
Stranger	Mr. Buxton
Braun	Mr. Rice
Albert	Mrs. Bannister
Emma	Miss Newcomb
Agnes	Mrs. Frary
Anelli	Julia Trumball

July 9th "Massaniello" was the bill, followed on the 10th by what they called "Edward III", which was a version of the often played "Hunchback". For the farce "The Dead Shot" was the answer. The 11th "The Witch Girl", played by Green, Warwick and Mrs. Frary; and it was followed by a scene from Boker's new tragedy, "Francesca di Rimini", done by Miss Trumball and Mr. Buxton, concluding the evening's entertainment with "Mr. and Mrs. White". Miss Trumball took her benefit on July 12th with the musical farce, "No Song, No Supper", interspersed with specialties furnished by various members of the local players in the company.

After Julia Trumball made her farewell bow to the Chicago public, Mr. Rice expanded his efforts and brought in, not one star, but three of them. The first and most important was Ben DeBar. Mr. DeBar was born in England in 1814, of French ancestry. After making his stage debut in his native land he came to America and appeared first at New Orleans, La., in 1843 with Ludlow & Smith's company. He then went to New York City where he was a feature at the Chatham Street Theatre in that city, playing a wide range of parts. He made many tours through the United States as a stock star, and finally succeeded Ludlow & Smith in the ownership of the theatre at St. Louis when he bought the theatrical interest of John Bates there, and in New Orleans later when he bought out Ludlow & Smith. While he was a good actor when he visited Chicago, he possessed little drawing power as a star.

The other two stars were Mlle. Vallee, one of the four sisters bearing that name who made such a big hit in New York the year previous; and Mrs. Wilkinson, wife of the English actor, Charles Wilkinson. These were not really outstanding attractions. Even Ben DeBar had not yet established the reputation he later enjoyed,— primarily, however, as a manager rather than as an actor, although he had made considerable progress along histrionic lines.

The opening play was the well known "Robert Macare", with DeBar in the name part. It was followed by "Jacques Strop", nothing more nor less than a sequel to the first one. The entertainment finished with "The Eton Boy". The foregoing was succeeded on July 16th by a dramatization of J.

Fennimore Cooper's "Wept of the Wishton Wist", thus

CAST

Narimattah	Mlle. Vallee
Satisfaction Skunk	Ben DeBar
Conanctict	Mr. Warwick
Major Gough	Mr. Buxton
Capt. Heathcote	Mr. Meyers
Content	Mr. Archer
Faith	Miss Newcomb
Abundance	Mrs. Wilkinson

"Stage Struck Sailor" was the farce offered to send the audience out laughing.

July 17th saw another breath-taking melodrama in "Nick of the Woods" by Louisa Medina, done on the above date with the following

CAST

Matthew Slaughter	Mr. Hann
Col. Bruce	J. B. Rice
Roland Forrester	Mr. Warwick
Abel Doe	Mr. Buxton
Ralph Stagpole	Ben DeBar
Tillie Doe	Miss Newcomb
Nell Bruce	Mrs. Rice
Phoebe Bruce	Mrs. Archer
Edith Forrester	Mrs. Wilkinson

The play was first produced in May, 1839, in New York.

July 21st, DeBar offered what he called

a new play, "Seven Escapes" or "The Bride's Journey". This was one of the few new plays presented in Chicago up to this time. It was thus

CAST

Patche	Ben DeBar
DeGaston	Mr. Warwick
Karl	Mr. Buxton
Nazolia	Mr. Hann
Adelaide of Desden	Mrs. Wilkinson
Nuivetta	Mrs. Frary
Caledonian Fling	Mlle. Vallee

This play was well received, and the patrons showed their interest by giving a slightly better house than on the previous evenings. The 22d saw a repeat of "Wept of the Wishton Wist", but it was preceded by "A Kiss in the Dark" and followed by "The Island of Calypso". In this last named skit we find the name of Blanche DeBar, daughter of Ben. She afterwards became very well known. She became the wife of Junius Brutus Booth, Jr.

July 23d "Illusion" was done by the stock actors, and it was followed by the famous "Jack Sheppard". When this play was first produced, in New York, Ireland referred to it as "An objectionable drama that gained unfortunate popularity." It was later played many times in Chicago and it gained as much approbation as similar plays have. When producing theatrical managers listen to the so-called critics instead of feeling the pulse of the people, they soon find themselves at the end of their financial tether. "Jack Sheppard" was given on the above date with this

CAST

Jack Sheppard	Mrs. Wilkinson
Jonathan Wild	Mr. Hann
Owen Wood	Mr. Archer
Sir Rowland	Mr. Warwick
Thomas Darrel	Mr. Meyers
Blueskin	Mr. DeBar
Quilt Arnold	Mr. Buxton
Lady Traford	Miss Newcomb
Mrs. Wood	Mrs. Frary
Winifred Wood	Mlle. Vallee

July 24th "The Bride's Journey" was repeated; and following it came "The Two B'Hoys", one of those Mose pieces that Frank Chanfrau played. DeBar was the Hector; Buxton was Magrius; Warwick played Beachams; the other parts by the various members of the company. The 25th saw two of the big drawing dramas, "Jack Sheppard" and "Nick of the Woods".

On the 26th Mlle. Vallee took her benefit, when the popular "French Spy" was first given in Chicago. The principal parts were assigned as here indicated: Mathilde de Marie, Mlle. Vallee; Tommy, DeBar; Col. DeCoursey, Hann; and Sergeant, Archer. The play was followed by "A Glance at New York" as an afterpiece.

July 28th ushered in a new star. This was the already well known Eliza Logan, daughter of the actor, author and critic, Cornelius Logan, and sister of Olive and Cecelia Logan, the former author of many books and plays. Miss Logan opened her engagement in "Evadne",— she, of course, doing the name part, and the others taking care of the indifferent characters as members of a stock company had so often done with that play on former occasions. For the afterpiece "The Sea" or "The Ocean Child" was put on.

Mr. Rice seemed determined at about this period to give the Chicago public a dramatic treat that they could not ignore and announced a "Special Engagement" of that great actress, Charlotte Cushman "who would appear in "The Stranger" on July 29th." This outstanding artist brought the greatest dramatic event since 1848, when Edwin Forrest and the elder Booth were each seen at the Randolph Street Chicago Theatre. Mr. Rice, not wanting to give the public too much for their money, raised the price of admission to seventy-five cents, which was the only boost above fifty cents top with the exception of the time when Mr. Forrest appeared here.

Charlotte Cushman was born of the old Puritan stock at Boston in 1814. Since she had an excellent voice she resolved, after she left school, to make her appearance as a public singer. After receiving thorough instruction from the best in that line, she made her first public appearance in Boston in 1830. Later, at the Tremont Theatre in the same city, in 1835, James Meader, husband of Clara Fisher, brought her out as Almavivi in "The Marriage of Figaro". At New Orleans her health failed and she lost her voice by trying to force it up to soprano. She then turned her attention to the drama and in that line became one of the greatest actresses that ever graced the American or English stage. She was rather masculine, and devoted her attention to playing male parts, at which she was eminently successful. In 1851 she announced a farewell American tour, and that is when she was brought to Chicago by Mr. Rice. She may be mentioned later in connection with other appearances in Chicago.

The play selected by Miss Cushman for her introduction to Chicago Theatre patrons had been done so many times here that the theatre going public should have known it by heart. But the part for the star was a splendid one. She was well received and the attendance was good, as might well be expected, for Chicagoans are and have always been allergic to big names, and Charlotte Cushman was one of the biggest in those days.

On July 30th and 31st, Miss Cushman presented "Guy Mannering" and the response to her Meg Merrilies was astonishing. It had this

CAST

Meg Merrilies	Miss Cushman
Dandy Dinmont	Mr. Hann
Col. Mannering	Mr. Meyers
Henry Bertram	Mr. Warwick
Golerial	Mr. Archer
Julia	Mrs. Frary
Lucy	Miss Newcomb

The play was followed by the farce, "Mr. and Mrs. White", in which other members of the company appeared.

On August 1st came what was perhaps the greatest dramatic treat that had been offered in Chicago up to that date, two outstanding stars, Charlotte Cushman and Eliza Logan, presenting "Romeo and Juliet" with the former played by Miss Cushman and Juliet by Miss Logan, a dramatic actress of strength equal to Miss Cushman's.

Charlotte Cushman took her benefit on August 2d, and appeared as Lady Macbeth with Mr. Hann playing Macbeth in the play of that name. "Animal Magnetism" was given for the afterpiece.

August 4th saw Eliza Logan as the star appearing in the ever popular "Lady of Lyons". On the 5th, James Sheridan Knowles" successful play, "Love" or "The Countess and the Serf" was presented in which Miss Logan and the stock players were thus

CAST

Countess	Eliza Logan
Huon	Mr. Hann
Ulric	Mr. Meyers
Sir Rupert	Mr. Warwick
Frederic	Mr. Stone
Nicholas	Mr. Burgess
Empress	Miss Newcomb
Catherine	Mrs. Frary
Christina	Mrs. Archer

For the afterpiece, "Uncle Sam" fulfilled the requirement. August 7th, the familiar "Love's Sacrifice" and "Family Jars" provided the evening's pleasure. On the 8th, "Lucretia Borgia" and "The French Spy" held down the boards. The 9th, "Pizarro" and "The Jealous Wife" finished the week. It also concluded the visit of Eliza Logan which had been a satisfactory visitation.

August 11th brought the welcome return of James E. Murdock, who opened in "Hamlet" supported by the stock company and by Mrs. Wilkinson. On the 12th, "Honeymoon" and "My Aunt" was the bill; August 13th, "The Robbers" and "Black-eyed Susan" with Mrs. Wilkinson as Susan; the 14th, "The Stranger" and a farce; and the 15th, "Money" and "Rough Diamonds".

August 18th "The Robbers" was repeated with "The Blue Devils" as the companion piece. On the 20th they presented "Calaynos" and "The Windmill". On the 23d Murdock closed his engagement with a repeat of "Money" and "My Aunt".

On the 25th Mrs. Wilkinson took her benefit, at which time "The French Spy" and "Helen Lovett" was the offering. With these two plays Mrs. Wilkinson closed her Chicago engagement. Following her and opening on August 27th, came Julia Bennett receiving her introduction to the Chicago audience in James Sheridan Knowles' " The Love Chase" followed by "The Bath Road". The former was thus

CAST

Sir W. Fondlove	Mr. Hann
Waller	Mr. Warwick
Wildrake	Mr. Meyers
Trueworth	Mr. Buxton
Widow Greene	Mrs. Bannister
Constance	Julia Bennett
Lydia	Mrs. Frary
Alice	Mrs. Rice

This successful drama had been first presented to an American audience in New York on January 22, 1837, with great success, and it continued a favorite drama for many years.

Following this, on the 28th, was a presentation of Goldsmith's "She Stoops to Conquer" with Miss Bennett, of course, in the star part; the other principal characters thus

CAST

Mrs. Hardcastle	Miss Bennett
Miss Neville	Miss Kinloch
Young Marlow	Mr. Hann
Old Hardcastle	Mr. Rice
Tony Lumpkin	Mr. Buxton
Hastings	Mr. Meyers

with other members filling in the balance of the cast. For the farce, "The Spectre Bridegroom" was played with Buxton, Warwick and Miss Georgia Kinloch playing the leading parts. The Georgia Kinloch herein referred to was a half sister of Mrs. John Drew previously mentioned under her many different names.

August 29th "The Ladies Battle" and "A Roland for an Oliver" was the attraction; and on the 30th, "All That Glitters Is Not Gold" or "The Factory Girl" as it was sometimes called was given. It was cast, in part, as follows:

CAST

Martha Gibbs	Miss Bennett
Stephen Plumb	Mr. Hann
Toby Twinkle	Mr. Buxton
Joseph Plumb	Mr. Rice
Valeria	Miss Kinloch

This was one of the successful plays by J. M. Morton. It came out in New York with Barton Hill in the cast. It continued to be one of the best pieces of stage property ever introduced to the American public. It was, however, followed by a still greater success, "London Assurance", written by the great dramatist, actor and stage manager, Dion Boucicault. It was his first play, written when he was only nineteen years old and brought out in London during 1838. The comedy was credited then, not to the real author, but to Lee Moreton In Chicago it was

CAST

Lady Gay Spanker	Miss Bennett
Grace Harkaway	Miss Kinloch
Pert	Mrs. Frary
Sir Charles Courtly	Mr. Warwick
Dazzle	Mr. Hann
Meddle	Mr. Buxton
Max Harkaway	Mr. Rice
Cool	Mr. Stone
Sir Harcourt Courtly	Mr. Archer
Dolly Spanker	Mr. Ryer

This was the occasion of Miss Bennett's benefit, after which she took her departure.

September 2d saw the return of Mrs. Coleman Pope, who opened as Widow Cheerly in "The Soldier's Daughter", which was followed by "Charles XII". The 3d saw a repeat of "The Duchess de la Valliere" with "The Brigands" for the afterpiece.

On the 4th, "Dream of the Sea" by J.B.

Buckstone, a play new to Chicago, was presented with this

CAST

Lawrence Lynwood	Mr. Hann
Trevanion	Mr. Warwick
Alley Crocker	Mr. Buxton
Tom Tinkle	Mr. Meyers
Black Ralph	Mr. Rice
Anne Trevanion	Mrs. Pope
Margaret	Mrs. Frary
Biddy Nutts	Mrs. Bannister

September 6th ushered in a new name and face, that of McKean Buchanan. He was a good standard actor with some claim to stardom. He chose for the auspicious opening one of the most difficult roles in the annals of dramatic literature, and one of the best, Sir Giles Overreach, in Messinger's "New Way to Pay Old Debts". While this was written in the 17th Century, the title today has a powerful meaning and many would be glad to know the answer. The play had been seen here before and has been done many times since as every ambitious actor has aspired to the perfection of a portrayal of the difficult part of Sir Giles.

The familiar "Othello" was McKean Buchanan's selection for September 8th, and it was followed by the farce "Box and Cox". On the 9th, "The Apostate" and "A Tipperary Legacy" was the offering. On the 11th "King Lear" was first presented in Chicago with this

CAST

Lear	Mr. Buchanan
Edgar	Mr. Hann
Edmund	Mr. Warwick
Earl of Kent	Mr. Rice
Cordelia	Mrs. Pope
Regan	Miss Kinloch
Goneril	Mrs. Bannister

The 12th, Buchanan did a good Shylock in "The Merchant of Venice". September 13th, "The Iron Chest" and "The Stranger" occupied the stage, and on the 14th Buchanan took his customary benefit with "Hamlet". Thus the star concluded his engagement. While here, he had the good fortune to get more space than any previous visiting actor in the press.

On September 16th Mr. Hann took his benefit with a rather full bill consisting of "Wreck Ashore" together with Beaumont Fletcher's "Elder Brother" with the usual alterations; as an afterpiece "The Wandering Minstrel" was put on; and the concluding sketch was "Don Juan". September 18th, "Wreck Ashore" was repeated, with the afterpiece "Bluebeard" to occupy the patron's attention. On the 19th, "Dream of the Sea" and "Bluebeard" were presented. "The Elder Brother" was repeated on the 22d in conjunction with "The Lady of the Lake".

Thursday, September 25th, Susan and

Kate Denin with John Winans opened in "The Wife" and for the afterpiece "The Wandering Boys" was given. September 26th, "Love's Sacrifice" was done. The 29th, "Romeo and Juliet" and "Joe in London" occupied the stage. And the 30th, the familiar "Fazio" followed by "The Young Scamp" furnished the amusement.

On October 1st Susan Denin took her customary benefit, presenting for the occasion "Lady of Lyons" and "The Honeymoon". On the 2d "Matteo Falerno" was followed by "Little Devil" with this

CAST

Curio, the Devil	Susan Denin
Don Cadael	Mr. Hann
Fra. Antonio	Mr. Parker
Ferdinand	Mr. Warwick
Casilda	Kate Denin
Queen	Georgia Kinloch

October 6th the combination was "Ambition", "Wandering Boys" and "Young Scamp" again. On October 8th the Denin sisters and John Winans concluded their engagement with a combination of "Pirate of the Isle" and "Rob Roy".

On October 10th Ben DeBar opened an engagement with "Nick of the Woods" and an afterpiece. The 11th three plays were put on: "Spirit of the Fountain", "Robert Macaire" and "Jack Sheppard". October 13th saw "All that Glitters Is Not Gold", and "Slasher and Crasher" with DeBar as Slasher. The entertainment concluded with "Red Rover".

October 14th, "The Two B'Hoys" with DeBar as Mose, and "Wept of the Wishton Wist" were the attractions. The 15th, "The Bohemian Gypsy Girl" with Mlle. Vallee in the title role, supported by Warwick, Hann and others, was given. "Fall of Algiers" and "Tom and Jerry" filled out the bill. DeBar and Mlle. Vallee continued until the 20th of October, presenting nothing new. On the 23d they gave "School for Scandal" and "The Robber's Wife", which closed the engagement of these two stars.

Julia Bennett appeared on October 25th in the part of Julia in "Much Ado About Nothing", with Hann as Benedict; Warwick as Claudio; Buxton as Doggery; and Georgia Kinloch as Hero. This was followed by a farce. On the 27th "The Rivals" and "Loan of a Lover" were put on. "The Wonder" and "Tom Cringle's Leg" held the patrons' attention on the 29th. Miss Bennett's benefit took place on the 30th, at which time she offered "The Belle's Strategem", "Perfection" and "The Bath Road", the latter

CAST

Bambleton	Mr. Warwick
Tom	Mr. Buxton
Ellen	Mrs. Frary

October 31st, "The Housekeeper" and "All That Glitters Is Not Gold" was the offering. On November 1st "Time Tries All" and "Black-eyed Susan" were presented. Julia Bennett continued repeating her plays until she finished on November 4th. Thereafter, the stock company proceeded by themselves, presenting only the plays that had been offered before.

On November 20th they presented "The Stranger" and "Black-eyed Susan", and Mr. Rice announced the last week but one of the season. November 21st, C. H. Wilson took a benefit with a presentation of "The Mistletoe Bough" and "Trials of Poverty". Percy Marshall, the treasurer, took a benefit on November 22d, when the stock offered "Don Caesar de Bazan". "The Husband of Her Heart" was offered on the 24th for Mrs. Pope's benefit.

The Bailey Troupe of Juvenile Dancers was brought in and combined with the stock company, which offered "The Lady of Lyons" for the steenth time. Bill Taylor claimed a benefit and got it on November 28th with "Rent Day" and "His Last Legs". November 29th was the last night of the season and at this time the company gave a presentation of "The Heir-at-Law".

TREMONT HALL.- This place of amusement cut into the receipts of Mr. Rice's theatre, for, although it was only occasionally that an attraction of any importance was booked, nevertheless whatever another takes from a theatrical manager does just that much financial damage. Mr. Rice had brought in a great many so-called stars, but they were not the really big ones. It was anything but pleasant for Rice to see the name of such features as Anna Bishop, who appeared at this hall on August 18th.

April 9th, 10th, 11th and 12th, West & Peel's celebrated operatic troupe and the well known Campbell's Minstrels appeared there. And on April 17th the Kratz concert was offered the public.

September 12th, Raymond Malone & Family appeared in an entertainment called "An Hour in Ireland".

October 24th, a Grand Concert by Fanny, Emily and Louisa Raymond was well received.

Wednesday, October 29th, the Signorina Teresa Parodi announced the appearance of Amelia Patti, direct from the Astor Place Opera House where, on December 1, 1850, she made her American stage debut as Agnise in Bellini's opera "Beatrice di Tenda". She remained in the company at that popular home of opera, until the following April, when the artistic temperament of the opera singers became too much for an equally temperamental manager to stand and, consequently, that Opera House closed its doors. Thereafter, Mlle. Patti was taken on tour by the above mentioned singing impresario, whose reputation as a singer was even superior to that of her attraction. At the piano on this occasion was Maurice Strakosch who, later, directed the tour of Signorina Parodi. Amelia Patti's engagement in the Tremont Hall was evidently a success for she appeared again on November 6th and 7th.

November 19th the Blakely Musical Family **appeared** in this hall.

CITY HALL.- After the opening of the Tremont, the City Hall lost some of the popularity it had previously enjoyed, but attractions were housed there from time to time, not in the numbers or the quality that had been seen and heard before, however.

On February 19th and again on the 26th the Promenade Concert was presented in this Hall. April 3d the Chicago Relief Society gave a concert. And on April 4th and 5th, Davis, the Ventriloquist, gave an entertainment.

September 19th Professor Dyehanfourth gave a concert. This person was the most inveterate concert impresario to be found in and around the city. September 23d saw more concert personalities giving what they called a Musicale. And during October a large picture called "Adam and Eve" was on exhibition at this hall.

CIRCUSES.— May 29th, 30th and 31st, E. F. and J. Mabie's U. S. Circus visited Chicago. This circus featured the King of Clowns, Alex Rockwell; Mlle. Rosa, daring bareback rider; and Henry Buckley, equestrian.

October 6th, 7th and 8th, Rockwell's Circus gave three satisfactory performances. F.C. Chambers was the agent, and C. B. Goll the manager.

BILL POSTING.— This industry became highly important to circuses and, in fact, all branches of "show business", but the first we learn of its operation in Chicago is through the following advertisement in the Chicago Daily Journal of October, 1851, which reads:

"BILL POSTING — BILL POSTING"

> "The undersigned announces to the citizens of Chicago and all shows visiting this place, that he is prepared to post and distribute bills and circulars. Having had two years in the business, he flatters himself that his work will meet with approbation. Orders left at 50 State Street - upstairs - opposite the City Hall — will meet prompt attention.
>
> S. A. Lotridge"

Thus we have the first known name of a Chicago Billposter. The importance of this industry will be noted later in our records.

CHICAGO STAGE

ITS RECORDS AND ACHIEVEMENTS

THEATRES, AMPHITHEATERS, OPERA HOUSES, HALLS, CIRCUSES

1852 - 1854

CHAPTER IX

THOMAS MAGUIRE

The opening of the 1852 season of Rice's Chicago Theatre took place earlier than had ever occurred before, starting as it did on January 10th. Mr. Rice had in the company this year many of the players who had been with him when he closed his previous season in November, 1851. Mr. Hann was the stage manager this season and played most of the heavier leads, while Mr. Warwick took care of the lighter ones. Mrs. Rice and Mrs. Coleman Pope were the leading ladies, alternating from time to time. Others who helped to make up the cast of the various plays were: Mr. Buxton, Mr. Meyers, Mr. Rice, Mrs. Bannister and Mrs. Frary. There was no "star" attraction until March when Mr. McVicker, who had gained that status, appeared on the 10th of that month.

Mr. Hann was born in England and came to America in 1850. He was a splendid actor and qualified as such wherever he was seen. When he came to Chicago, he had just finished an engagement in Milwaukee, Wisconsin. In 1857 he went, like many others to

San Francisco, California, but came back in 1858.

For the opening play, the often played drama, "Pizarro" was chosen, with Mr. Hann as Rollo, Mrs. Pope as Elvira, and Mrs. Rice as Cora. It was followed by "The Bronze Horse" for the afterpiece, with Warwick in the principal part. The opening was not as successful as the manager had hoped,— it never is. Monday, the 12th, "The Foundling of the Forest" and "Hungarian Freedom" were given. The 13th, "Don Caesar de Bazan" was the play, with Mr. Hann and Mrs. Pope appearing as the leading characters. On the 14th a new drama "Michael Earle" or "The Maniac Lover", was first seen here, Hann appearing as Michael. January 15th, "The Elder Brother", "Fox and Geese" and "The Idiot Witness" made a full evening's entertainment. On the 16th, "Fazio" with Mrs. Rice as Bianca and Mrs. Pope as Maritana, was followed by a repeat of "Don Caesar".

January 19th, Knowles" play "The Love Chase" was given, and on the 20th another Knowles popular drama, "The Wife" was again seen. The 21st, "Jane Shore" was the attraction, and the 22d, Bulwer's everlasting drama, "The Lady of Lyons", was followed by the well advertised "Mazeppa". This wild steed drama was held on for two weeks, but was done in connection with a different play each night during that time: the 23d, "Rob Roy"; the 24th, "Timour the Tartar"; 26th, "The Carpenter of Rouen", which had been played every year since Isherwood & McKinzie's first visit to Chicago in 1837. On the 27th, "The Merchant of Venice" with Hann as Shylock and Mrs. Pope as Portia; the 28th, "Damon and Pythias", Hann playing Damon and Warwick in the part of Pythias. The 29th saw "The Stranger", who was really no stranger to the patrons as his familiar face and figure had often been seen by them. On the 30th, "William Tell" was the offering. We have not mentioned it on each date but "Mazeppa" was presented on every occasion since first offered.

February 4th, a repeat of "A Serious Family" and Bannister's "Putnam, the Iron Man" made up the bill, with Hann as Oneactah, Mrs. Pope as Naragantag, Meyers as Israel Putnam and Mrs. Rice as Clara. On the 7th "Putnam" was repeated, followed by "Grimshaw, Bagshaw and Bradshaw", in which farce Mr. Buxton and Mrs. Frary sustained the principal parts. February 10th, "Rookwood", "Swiss Cottage" and "The Young Widow" furnished the patrons entertainment.

February 12th, W. M. Fleming came in and appeared in "Luke the Laborer", which was followed by "Chicago Firemen". On the 16th, "A Serious Family" was combined with "Lochinvar"; the 17th, "Sweethearts and Wives"; on the 18th, "Rookwood" and "The Alpine Maid" were given; and the 19th, "Rob Roy" and "The Flying Dutchman" were on the boards. February 20 th "Castle Spectre" and

"Flying Dutchman" were on view and on the 21st, "Raymond and Agnes" and "The Forty Thieves" were in evidence.

February 23d was the date of Mr. Hann's benefit and Lord Byron's "Werner" was given. On the 24th "The Heir-at-Law", and for the afterpiece, "Chery and Fairstar" again showed up. The 25th, "Brutus" or "The Fall of Tarquin" was the feature play, followed by "Friends and Straps" as the afterpiece. Meyers took his benefit on February 26th and presented "The Patrician's Daughter". "Chery and Fairstar" and "Leap Year" supplied the amusement on the 28th.

On March 1st Mrs. Frary took a well deserved benefit. She had made many friends since she had been with the company. On this occasion she selected "Fashion", Anna Cora Mowatt's successful play. It had this

CAST

Ada Trueman	Mr. Hann
Count de Jolimaitre	Mr. Warwick
Col. Howard	Mr. Meyers
Tiffany	Mr. Rice
Twinkle	Mr. Buxton
Snobson	Mr. Wright
Zeke	Mr. Double
Mrs. Tiffany	Mrs. Bannister
Seraphine	Mrs. Frary
Gertrude	Mrs. Pope
Prudence	Mrs. Rice
Millnette	Miss Jones

The history of this play is well known and it was often produced in later years. It was fairly well received in Chicago notwithstanding that the society of this frontier town had not assumed the proportions it reached in later days.

When this play of Mrs. Mowatt's was first produced in New York, it enjoyed a huge success and had a run of over twenty nights, then considered an event. Mrs. Mowatt had not yet made her appearance upon any stage, but that event took place about two months later, on June 13th, when she appeared as Pauline to W.H. Crisp's Claude in "The Lady of Lyons".

This charming woman was the daughter of Samuel Ogden, and the great-granddaughter of Francis Lewis who signed the Declaration of Independence. She was born in Bordeaux, France, in 1820. When she was only fifteen years old, she married James Mowatt, a man of social and financial importance at that time, but not so important later, financially. Her husband's bankruptcy prompted her to adopt the stage as a means of livelihood. She left the profession for a time to care for her husband, who died in 1850, after which she readopted the stage and toured the country with E.L. Davenport for her leading man. Her last appearance was June 3, 1854, at Niblo's in New York. On the 7th of that month she married W. F. Ritchie of Richmond, Va., and ever after devoted her time to social activities in that city, in which circle she was much admired.

March 1st, W. H. Bannister's patriotic Irish drama, "Robert Emmett" was seen, but not by many, as it did not attract in spite of the Irish population and with Mrs. Bannister, wife of the author, in the cast. March 2d, "Pizarro" again, followed by "The Widow's Victim" for the afterpiece. March 4th, Buxton took his benefit offering "The Cricket on the Hearth" by Albert Smith, a dramatization of Dicken's story.

CAST

John Peerybingle	Mr. Hann
Tackleton	Mr. Buxton
Caleb Plumber	Mr. Rice
Edward Fielding	Mr. Warwick
Spirit of the Cricket	Miss St. Claire
Mrs. Fielding	Mrs. Bannister
May Fielding	Mrs. Pope
Bertha	Mrs. Frary
Dot Peerybingle	Mrs. Rice
Tilly Slowboy	Mrs. Stormy

It will be noticed, later, that Joseph Jefferson presented this little drama many times in Chicago, as well as throughout the country. The manuscript was given to Mr. Jefferson by his half-brother, Charles Burke, who also dramatized the story.

On March 8th Mrs. Rice took her benefit

and offered "Tortesa the Usurper", she doing Zeppa; Hann, the Usurper; Mr. Warwick, Angelo; and Mrs. Pope, Isabella. This drama was well received.

"Carpenter of Rouen" showed up again on March 9th. At this time Rice announced the coming of a new star in the person of James H. McVicker, who, by now had gained considerable prominence in the Yankee plays he had purchased from Dan Marble's widow. McVicker opened March 10th in "Sam Patch in France", and continued until the 30th, playing the pieces Marble had already produced here with some others several times. These plays included: "Family Ties", "Home in the West", "A Serious Family", "Mose in California", "Happy Results", "Celestial Empire", "Money", "Forest Rose", " Times That Tried Us", and "A Glance at New York". These were all seen before as above stated so there is little reason to single out each one. Mr. McVicker was now traveling the road to fame and fortune, but his ambition was to have a theatre in Chicago. How well he succeeded in satisfying that ambition nearly every citizen knows.

McVicker having taken his departure, the responsibility of entertaining the public rested upon the stock company, so far as the Chicago Theatre was concerned. To do so they fell back on the old reliable "Lady of Lyons", and presented it on March 30th. Following it, on April 1st, was "The Ocean Child" and "Surgeon of Paris", the latter a successful melodrama that was a popular play in the eastern theatres for many years. In it the Surgeon was played by Hann, Michael by Warwick, Katherine by Mrs. Pope, Madeloin by Mrs. Rice. April 3d "The Stranger" emerged again, accompanied this time by "The Pilot".

April 5th brought the Denin Sisters and John Winans in a return engagement. They were seen in "Love's Sacrifice", Susan as Margaret Elmore, and Kate as Hermenie. On the 8th, "Romeo and Juliet" was once more offered with Susan as Romeo and Kate as Juliet. Winans was featured in the farce as Nix the Cabman. Susan took her benefit on the 10th and presented "The Climbing Boy", she doing the climbing and Kate essaying the role of Eliza. Winans appeared only in the farce.

On the 12th, "Lillian, the Show Girl" was seen. This title sounds like the "gay ninties" but it was first produced in New York in 1836. The part of Diggory was a favorite with many and on this occasion it was performed by Winans. For the afterpiece the popular "Honeymoon" was given. On the 14th came "Gil Blas" with Susan in the title role. It was followed by "Nature and Philosophy" which gave Winans a chance to show his mettle. The 15th, "Ion" and "Idiot Witness" were the plays, both done early in the life of Chicago theatricals. The 16th, "Pizarro", with Susan as Rollo and Kate as Cora.

April 20th brought "The Hunchback" to view again, combined with "The Brigand's Son". On the 21st the plays were "Pirates of the Isle" and "The Felon's Dream" or "Jack Sheppard in France" by Mr. Stevens. This was first played on August 12th in New York with Miss Susan Denin as Jack. However, this is not the older "Jack Sheppard" before mentioned. These stars remained until April 24th, repeating what they had presented before.

Mr. Rice announced a new star to follow in the person of John R. Scott, who opened April 26th in "Damon and Pythias". "Willful Murder" was the afterpiece. On April 27th Scott appeared as Richelieu, and followed on the 28th with "Hamlet". May 1st he gave "Richard III" and "Captain Copp", he and Mrs. Scott doing the Cops. On May 3d, "Rob Roy" and "Black-eyed Susan" were the offerings, and the 4th, "The Iron Chest". On the 5th, "Student of Morlaiz" was given. Mr. Scott concluded his engagement with a presentation of "Don Caesar". His stay had not been overly successful although he was rated as one of the best American actors. He was better known as a support to the great stars rather than a feature player by himself.

Mr. Rice, seeking greater financial returns, departed from his customary methods and announced, starting May 8th, "The Faker of Siva", and laid great stress on the importance of his new feature. "This most wonderful 'Predistigadore' has proved himself superior to all who have appeared, and has created astonishing sensations before the most fashionable crowded houses." Then he went on and told the public: "The stock dramatic company will provide additional entertainment by presenting favorable 'vaudeville' each night during the stay of the 'Faker'."

This is the first time the word "vaudeville" is mentioned in connection with theatricals in Chicago. And the entertainment was, evidently, more or less a vaudeville show, as we knew that form of entertainment later, for it consisted of songs, dances, sketches, a Magician, etc., etc. Whoever this "Faker" was, he screened his personality and obscured his identity under the trade name "Faker" which should, perhaps, have been spelled "Fakeer" as called when referring to a dervish — a wandering friar. Any showmen visiting Chicago then were certainly wanderers. This "Faker" was simply a Magician,— and a very good one according to all accounts. The baptismal name of the "faker" was T. Harris Hughes. While playing Buffalo, N.Y., he advertised for an assistant. A boy named Keller applied for the position. As the youngster approached the home of the "Faker" the dog in front showed such friendship to the newcomer that the boy was given the position; this assistant became a greater Magician than the "Faker" himself. There had been others who had visited the city before and many of them since, among whom may be mentioned John Henry Anderson, Herrmann the Great, Keller, Houdini, Dante, and at the present writing, Blackstone. This "Faker" under discussion was heard of as late as 1880, when he took part in a benefit for Keller in Washington, after that mystifier returned, broke, from his disastrous trip through India.

After finishing his engagement at the Rice Theatre the "Faker" did not leave town but went to the City Hall where Kunkle's Ethiopean Opera Troupe were appearing, and combined his efforts with that aggregation in providing entertainment for the citizens.

In the meantime, Mr. Rice had brought in a distinguished player in the person of Mrs. Mary Amelia Warner, who billed herself simply as Mrs. Warner. Her maiden name was Huddart, and she was born in Dublin, Ireland, in 1797. She first appeared at Drury Lane in 1833, where she made a happy impression and became the leading actress on the British stage, especially in heavy, tragic roles. She became a great favorite of Queen Victoria, receiving many presents from that extremely popular monarch. After her American tour she returned to her native land where she died of cancer in 1854.

Mrs. Warner opened in Chicago on May 17th, presenting Shakespeare's "A Winter's Tale" with this

CAST

Leontes	Mr. Hann
Camillo	Mr Warwick
Antigous	Mr. Double
Polixenes	Mr. Rice
Florizel	Mr. Wright
Antolycus	Mr. Meyers
Clown	Mr. Buxton
Hermione	Mrs. Warner
Perdita	Mrs. Pope
Paulina	Mrs. Rice
Emilia	Mrs. Frary
Dorcas	Mrs. Bannister

She followed this play with the popular and familiar "Hunchback" on the 18th, and repeated "A Winter's Tale" on the 19th. "The Wrecker's Daughter" and "The Dead Shot" were done May 20th, and "Macbeth" and "The Valet de Sham" on the 21st. Mrs. Warner was one of the greatest Lady Macbeth's ever to appear in the part. On the 22d she gave "Henry VIII" followed by "The Honeymoon" for the afterpiece.

On the 24th "Ingomar the Barbarian" was first produced in Chicago. This great play was written by Maria Lovell and was first produced in this country at New York, December 1, 1851. It was a great success for many years and deserved to be. It was presented at the Rice Theatre on the above date with the following

CAST

Ingomar	Mr. Hann
Polydore	Mr. Rice
Myron	Mr. Buxton
Timarch	Mr. Meyers
Alaster	Mr. Warwick
Ambivar	Mr. Wright
Parthenia	Mrs. Warner
Actea	Mrs. Pope

"A Winter's Tale" was repeated for the 25th, and for the afterpiece "The Dumbbell" was put on. "Henry VIII" was again produced on the 26th, and "The Stranger" was offered for Mrs. Warner's last performance on the 27th.

May 31st brought Julia Dean to Rice's again, supported by Edwin Dean and a newcomer, Harry Perry, the latter one of the best light comedians in America, and, had it not been for his damaging habits, he would have been heard of more than he was. He never remained in any one place long despite his great ability. And his promising career was too soon ended when he died in San Francisco in 1864, said to have been caused by drink.

Miss Dean opened her engagement in her favorite drama, "The Hunchback", and followed it with "Cramond Brig" as the afterpiece. In the latter Mr. and Mrs. McMillan appeared. This couple had just joined Mr. Rice's forces, and were seen later in important parts in the various productions. Another new member was Joseph G. Hanley, whose first public stage appearance was made at the Astor Place Opera House, New York, in 1850, when he played the part of Virginius at a benefit performance. After this he joined Col. Purdy's forces at the Chatham Theatre in New York City, and later we find him at Albany, New York, just before joining the Rice Stock Company.

Rice made Hanley stage manager, a position he ably filled, not only in this city but at Providence, R.I. During that visit he married a sister of Joe Pentland. After leaving Providence he went to the Boston Theatre, where in 1856-57 he officiated as stage manager as well as actor. He was a splendid performer in a variety of characters. He died at Williamsburg, New York, March 9, 1869, leaving a widow and three children.

June 16th, Julia Dean and Harry Perry were seen in "A Night in the Bastile" with Mr. Perry cast as Richelieu, Mr. Hanley as D'Aubigny, Miss Dean as Gabrille and Mrs. Pope as Madam DePipe. It was followed by "The Windmill". On the 17th, "Ingomar" was repeated with Perry as the wild barbarian and Miss Dean as the taming Parthenia.

When Miss Dean and Harry Perry had concluded their engagement, Mr. Rice brought in two new faces for the stellar roles. These were Mr. and Mrs. George Jordan, the former known as "Handsome" George. While nothing great as an actor, he made considerable progress because of his appearance. The female gender of this pair was the most talented of the two. She was the former Anna Walters and made her first appearance on the American stage March 24, 1848. Both were born abroad. Her husband, "Handsome George", appeared two days later.

While they were favorably received in Chicago, their stay was limited. This duo began here on June 22d, seen on that date in "The Hunchback", Mrs. Jordan as Julia, and "Handsome George" as Master Walter. Following this, "Lucretia Borgia" was put on June 25th, with "Cramond Brig" as the farce. In the latter, Ann Marble appeared, her first appearance in Chicago after the death of her husband, Dan Marble. The 29th saw "The Stranger" again, and the Jordans concluded their stay at the Chicago Theatre with the familiar "Evadne".

July 1st was announced as the final night of Mrs. Jordan's appearance at which time she presented the ever recurring play "Evadne".

During the Eighteen Forties there was a very successful team known as Coney and Blanchard. Only a part of this team appeared in Chicago. The team carried two wonderful performing dogs, Yankee and Bruin. They opened on July 7th in "The Cattle Stealers" and an afterpiece, "Orang-outang" to a very satisfying house. The 8th "The Butcher's Dog of Ghent" and "Three Thieves" or "The Monkey of Frankfort" were seen. On the 10th "Twin Brothers" and "Conjurer, Showman and Monkey". Mr. Hanley and Mrs. Pope played a sketch called "The Woman" and Joseph Parker rendered a comic song. Monkeys, dogs, plays and such provided spicy entertainment. July 11th, Coney and his dogs repeated "The Cattle Stealers",— the stock players giving necessary assistance.

Ben DeBar and Mlle. Vallee began an engagement July 24th, opening in "French Spy", "Toodles", and "Jack Sheppard". On the 26th "Peter Wilkins" was the offering, and it continued until the 31st when, for Mlle. Vallee's benefit, "Disowned", "Esmeralda" and "Mose" were put on. After DeBar and Mlle. Vallee had taken their leave the stock company fell back on the old favorite "Pizarro" and concluded with "A Duel in the Dark". From August 2d to 8th the company continued, repeating their plays.

August 9th Julia Bennett came and was seen in "The School for Scandal". This star continued playing the same old plays that had been done before until August 16th, when she produced for her benefit "Twelfth Night", proving herself a satisfactory Viola. She kept that play on for some time. August 20th saw her in "The Fair One With the Golden Locks", she doing the lead with Meyers as the King. After the retirement of Miss Bennett, Mrs. Pope took her benefit on August 24th and appeared in "The Belle's Stratagem" and "The Four Sisters".

Wednesday, August 25th, C. W. Couldack appeared as the next featured player and presented "Richard III" and for the afterpiece "The Four Sisters" was again offered. Mr. Couldack made only a one night stand appearance but he was well received. He was better suited to the character of Richard than to that of Hamlet or Claude Melnotte as he was somewhat bow-legged, though otherwise of good appearance.

August 26th saw "Othello" with Hanley as Othello and McMillan as Iago. It was followed by the popular farce, "My Neighbor's Wife". On August 27th "Ambrose Gwynette" by Douglas Jerrold, and "The Flying Dutchman" by William Dunlap, were the attractions. Monday, August 28th, "Mind Your Own Business" and "Maid and the Magpie" were the offerings.

Tuesday, August 31st, brought the return of McVicker as a star, appearing as Isaiah Shattuck in "The People's Candidate" followed by "Highways and Byways". The star was happily received. On September 2d the plays were "Family Ties" and "Your Life's in Danger", with McVicker still present. Mrs. McVicker also appeared in the cast. September 7th, "Black-eyed Susan" with Mr. McVicker as Knathbrain and Mrs. McVicker as Susan, Hanley doing William. "Home in the West", "All the World's a Stage" and

"Mose in California" were the attractions on the 8th.

Mr. McVicker closed his engagement on September 9th, and Mr. and Mrs. Ryner and Harry Perry opened on the 11th in "Pizarro" followed by "The Ocean Child". Mrs. Ryner played the principal female roles while here. September 18th, Mr. Perry and Mrs. Ryner appeared in the two leading parts in "Ingomar". On the 21st Mr. Perry took his benefit and, having a peculiar sense of humor, put on Bulwer's "Money". September 22d, "The Last Man" and "The Honeymoon" were again seen.

Mr. Perry's engagement was extended and he appeared on the 24th in "The Stranger" and "Tom Cringle's Leg". Perry repeated some previously done plays and closed his engagement. He was followed by the return of Julia Dean, supported again by Edwin Dean. These people opened October 1st in the very familiar "Wrecker's Daughter" and "The Honeymoon". October 3d, "Evadne" and "Bride of Lammermoor" were the offerings. October 5th brought a revival of "The Idiot Witness", a play which had been put on about every year since McKinzie played it at the Saganaush Hotel in 1837. In addition to the regular attraction, Herr Cline,—billed as "the greatest dancer in the world", appeared. The night's entertainment ended with "A Day After the Wedding" played by Mr. and Mrs. Ryner. October 7th, "Naval Engagement", "Dumb Girl of Genoa" and "The Loan of a Lover" comprised the amusement, with Herr Cline still the big feature.

Mr. and Miss Dean having taken their departure, the stock company was seen the 8th in "Warlock of the Glen" and two short plays, with Herr Cline still the feature. Then Miss Dean reappeared to take her well earned benefit, and selected "Ingomar" for the occasion, which was on October 13th. Herr Cline had made such a hit he was re-engaged.

October 27th, A. J. Neafie appeared as the next feature and gave "The Corsican Brothers", the first time it had been seen here. A. J. Neafie could not be counted a star as his reputation was not sufficient to justify a claim to a place in that category. Yet, he was one of the best actors in the country. At his first appearance in New York City in 1838, he made a distinct hit as Othello and, had he not been stung by the starring bug, he would have built up a reputation that would have been of great value to him.

"The Corsican Brothers" by Dion Boucicault, the play in which he opened in Chicago, had been produced for the first time in America in April of that year, hence it was brand new to the patrons in this city. The play was a tremendous hit in Chicago. As played by Neafie at this time it had the following

CAST

Fabian de Franchi) Twin	A.J. Neafie
Louis de Franchi) brothers	
Chateaurenaud	Mr. Ryner
Baron Mountgiron	Mr. McMillan
Alfred Meynard	Mr. Hanley
Orlando	Mr. Meyers
Madam de Franchi	Mrs. Ryner
Emilie de Lespare	Mrs. Hanley

When Mr. Neafie closed his engagement Mr. Collins returned and offered a repertoire of the Irish comedies he had done here on an earlier visit.

November 8th saw J. B. Roberts, one of the best actors in the country. Although not as well known to Chicago play-goers as some that had preceded him, he was, nevertheless, equal to any. Born at Newcastle, Delaware, in 1818, he became a professional actor in January, 1836, when he appeared at the Walnut Street Theatre in Philadelphia in support of the elder Booth, playing the part of Richmond to the star's Richard. There were few cities in the Union that he had not visited. His stay in this city was limited to a few nights, one of which was devoted to a repeat of "The Corsican Brothers", which Mr. Neafie had just presented.

After Mr. Roberts closed his engagement Mr. Collins returned and remained until November 18th, presenting the same Irish comedies as before. Then, on November 23d the stock company gave a presentation of "Therese". On November 27th H. T. Stone took a benefit and selected "Comedy of Errors" and "The Yankee Trader". Mr. Ryner took his benefit December 4th, presenting "Gilderoy", "Nan, the Good For Nothing", and "The Chicago Fireman". December 10th, the stock company offered "The Jewess".

About this time Ann Marble, widow of Dan, had dramatized Mrs. Stowe's story of "Uncle Tom's Cabin" and it was produced by Rice's company on December 13th with this

CAST

George Harris	Mr. Hanley
Uncle Tom	Mr. McMillan
Mr. Shelby	Mr. Meyers
Haley	Mr. Rice
Sambo	Mr. Stone
Simon Legree	Mr. Ryner
Mr. Wilson	Mr. Wright
Cassey	Mrs. Ryner
Emeline	Mrs. Bannister
Eliza	Mrs. Hanley
Mrs. Shelby	Mrs. Marble

It will be noted that there is no Eva, Marks or Topsy in this version, the very characters that made the play a success. The version played in New York this same year was by George L. Aiken, a brother of Frank E. Aiken who played an important part in Chicago theatricals later.

This much ridiculed, and often misused play, deserves more than a passing thought. Many good and bad dramatists have made versions of the story of more or less merit. This was due to the fact that the title and material became public property through the oversight or neglect of Harriet Beecher Stowe, author of the story, in selling it to the publisher of a weekly paper to be run as a serial in this uncopyrighted publication, such publication thus putting it in the public domain: that is, free for anyone to use. It was first published in The National Era, of Washington, D. C. It came out in book form on March 20, 1852. The play was first brought out in New York on February 25, 1852, with such well known actors as Wm. Davidge, Barton Hill, A. H. Davenport, August Fenno, Charles Walcott, and other popular actors of the day appearing. No record of the author of this version is available. On September 27th of the same year, George L. Aiken's version was brought out by Charles Howard at the Museum in Troy, New York. August 23, 1852, Charles W. Taylor's version was produced at Purdy's National Theatre in New York, but, while giving promise, did not run long. However, it was at this same theatre that Aiken's version, which had first been seen at Troy Museum, achieved the play's great successful run.

From a Chicago viewpoint it is well to note the names of many former actors who had become popular in this frontier village, for instance, G. C. Germon, who had first appeared here with McKinzie & Isherwood. Germon was the Uncle Tom and Mrs. G. C. Germon was the Eliza; N. B. Clark, who had been the stage manager for Mr. Rice, was the Legree; Mrs. Bannister, another member of Rice's Chicago forces, was the Cassy; and Harry Stone, still another Rice player, was the George Shelby. This version, by George L. Aiken, had over a year's run at the same theatre in New York, and, in spite of the many different dramatizations of this story, this Aiken version is the one that has almost always been played.

Chicago, however, saw the Ann Marble version even before the Aiken version began its long trek in New York. According to J. Burdette Howe, as stated in his book "A Cosmopolitan Actor", Purdy devoted his advertising efforts to attracting the religiously inclined people, among whom were many abolitionists. Mr. Howe, who became the popular St. Claire, claims the attendance dwindled to almost nothing before Colonel Purdy became convinced that the play had exhausted its drawing power.

Other productions of this drama were brought out at the Chestnut Street Theatre in Philadelphia, on September 6, 1853; at Booth's Theatre in New York, December 20, 1880; and at the Hollis Street Theatre in Boston, August 18, 1888. This last named version was by Clay M. Greene who, in conjunction with David Belasco, wrote several successful dramas.

By this time the touring theatrical attractions had become numerous and "Uncle Tom's Cabin" was seen in every village that had a theatre, opera house, or hotel dining room where a performance of this play could be given, perfectly or imperfectly.

Let us now return to the records of the Rice Theatre in Chicago. Ann Marble's version of "Uncle Tom's Cabin" as presented by the Rice stock company drew sufficiently to be kept on several nights. On December 20th Mrs. Marble took her benefit.

The Chicago Theatre closed its 1852 season on December 24th of that year. Having begun on January 10th, it had operated for almost a year and had been reasonably successful under the cautious management of Mr. Rice, who was watching the expenses closely. A great many outstanding players had visited Chicago during the year, most of whom met with satisfaction. While few of their names have come down in theatrical history, most of them ranked with the best. In his early career as a theatrical manager in Chicago, Mr. Rice had contented himself with a very short season, largely in the summer, but now that improvements were being made in the city, and facilities for getting to and from the theatre during the winter months were increasing, the seasons were extended, and the plays, which were formerly changed every night, were now kept on much longer. Several changes had been made in the stock company's personnel, due more or less, to the expanding of theatricals throughout the country which inclined ambitious actors to a roving disposition.

Mr. Rice was now becoming interested in the politics of the city. He had gained great popularity along with others whose thoughts were following the same line. He was, as we learn later, destined to become a leader in that field, but now he was just a showman, and in spite of the realization of his political ambition, he never quite overcame the old adage "once a showman always a showman."

TREMONT HALL.— April 5th, Mlle. Rosa Jacques and Henry Squires, with Herr Brandeis at the piano, gave a very fine concert.

May 5th, the famous humorist, Winchell, gave one of his regular entertainments, which pleased as usual.

June 21st, Catherine Hayes gave a highly interesting concert.

July 16th, Madam Anna Thillon, assisted by Frederick Holm, Mons. Thillon, and a Mr. Hudson, gave a superb musical entertainment. Madam Thillon was a very charming singer who had been born in England in 1813, but after marrying a French musician she appeared in Paris in light opera. Later she came to America, and on September 18th, she appeared in New York City in the opera "Crown Diamonds", which had been written for her by Auber & Scribe. The Mr. Hudson referred to was born in Ireland, March 11, 1811, and made his American stage debut in Rochester, N. Y. in 1845. He became famous at first as an Irish comedian and was favorably compared to Powers in that line of parts. Later, he devoted his attention to opera, and, as herein stated, appeared in Chicago with Madam Thillon.

August 2d,- the Emma Bostwick Concert Company.

On October 15th and 16th,— Campbells' Minstrels.

December 7th, Wells' Minstrels.

CITY HALL.—On May 13th, The Kunkles, nightingales of Ethiopian Opera, appeared for several nights. After the "Faker of Siva" closed with Rice, he went to join this troupe and prolonged his visit to Chicago.

MELODEON HALL.- May 25th, Malone lectured on famous paintings.

WARNFRS HALL.- October 26th, Wm. Bradbury held a Teachers' Convention.

WARNERS HALL, (cont'd).- November 6th, Mr. and Mrs. Kerrigan gave what was billed as a Grand Musicale.

CIRCUSES.— On July 1, 2, 3 and 4 the United States Circus, featuring the "Great Older Family" appeared in Chicago.

- - -

RICE'S CHICAGO THEATRE failed to get a very early start in 1853 as he did not open until February 28th. On that date the stock company appeared in Buckstone's "Married Life", following it with "The Jacobite" put on as an afterpiece. The people seemed eager for amusement and the opening was well attended. On March 5th "Paul Pry" was presented, and on the 6th, "Ingomar" was the attraction with Harry Perry doing a good Ingomar. This good Greek drama was followed on the 7th by "Sweethearts and Wives", in which McVicker was something of a feature in the part of Billy Lackaday, which was always a favorite part of that actor.

March 8th, Knowles' play, "The Wife", combined with "Toodles" put on as an afterpiece, made up that evening's entertainment with satisfactory receipts. The 9th, Rice turned to Shakespeare and presented "Much Ado About Nothing". The 10th, McVicker was starred in "The People's Candidate" which had previously been made popular by Dan

Marble, from whose widow McVicker had acquired it about that year. This list of plays made up the first week of the season.

For Monday, March 12th, the manager announced a new play called "Writing on the Wall", in which Mr. Perry was seen as Box Smithers, McVicker as Ferguson Traller, and Mrs. Rice as Lotta Smithers while the balance of the company portrayed the remaining characters. The play met with a hearty reception and was presented many times later.

Julia Bennett opened on the 13th, and since she was the first star of the season she attracted some attention and drew good houses. Her popularity justified her stay until the first of August, during which time she offered many familiar dramas and performed with what the public considered rare skill.

There was no star attraction for the period after Julia Bennett's departure until August 26th, when the popular Julia Dean returned and opened in her favorite, "The Hunchback", a play she had often presented here. Miss Dean continued to appear in the play for the entire week, which was the duration of her engagement on this occasion.

After her departure the stock company continued to produce favorite and familiar dramas until September 10th, when Mr. and Mrs. W. J. Florence reappeared for several performances. They opened with "Ireland As It Is" and "The Limerick Boy", following these with satisfactory presentations of their entire repertoire. On September 26th Mr. and Mrs. Florence gave way to a new star, Charlotte Loyette, but she was not happily received. During October a new actor known as J. M. Mitchell, who had made some impression in New York while with E. A. Sothern's ill-fated managerial effort, appeared at the Chicago as Cecil Cloud in "The Smugglers of Northumberland". After this star's disappearance the stock company operated without any special featured players.

On the 28th of the month Ann Marble was given a benefit when, as a special attraction, her daughter, Mary Marble, was seen for the first time on any stage as Madeline in "The Child of the Regiment". This young player's appearance met with universal favor and she was loudly applauded and called before the curtain. She afterwards acquitted herself admirably. Mr. and Mrs. Florence, who had remained in the city, lent their presence and talent to Mrs. Marble's benefit. These two popular players continued to appear from time to time until November 1st when they retired on the occasion of their benefit.

November 3d Mr. McVicker, supported by his wife, returned for another limited starring engagement and offered "Home in the West" and "Hue and Cry", with enthusiastic results. They continued until A. J. Neafie appeared on the 12th in a repertoire of classic dramas. He finished with "Macbeth" on the 25th. Mr. Neafie was followed by the Italian Opera Company, which held the boards until Couldock came on December 8th. Mr. Couldock was seen in the following dramas: "Willow Copse", "Hamlet","Othello", "Richelieu" and "The Betrothal".

December 28th, the stock company presented a new drama,"The King and the Freebooter", for the benefit of the firemen. There was nothing really eventful during this entire year, and Mr. Rice completed the season with the stock company presenting various plays that had been seen many times before.

CIRCUSES.- July 25th of this year saw P. T. Barnum's show, consisting primarily of Tom Thumb; "A man born without legs "; a number of wax figures; and for the menagerie, there was a collection of animals among which was a cage of performing lions who were put through their routine by the trainer, Pierce.

This is evidently the only circus of importance sufficient to merit any publicity in the record or by the press. If any others appeared, either they were not publicized or the records have been lost.

CHICAGO THEATRE.- The close of the year 1853 and the opening of 1854, found this theatre still going with the same company that had begun early in 1853,— barring a few changes. On January 4th a new version of "Uncle Tom's Cabin" began a three weeks' engagement, with the principal characters cast as follows: Little Eva, Mary Ann Rice; Uncle Tom, John B. Rice; George Harris, Henry Sedley; Topsy, Kate Taylor; and Mr. McVicker played the role of Partside Penetrate, a character not found in any other version, which is not strange as everybody in those days, and even later, seems to have tried his hand at dramatizing Mrs. Stowe's popular book. This drama was kept on until January 19th, when the company fell back on an old favorite, "The Stranger", followed by "Sam Patch in France" on the 20th, on which date Mr. Rice enjoyed a well patronized benefit. This presentation closed the season.

The opening of the new 1854 season occurred on Saturday, February 18th. This year the staff officiating at the Chicago Theatre was composed of John B. Rice, Manager; Perry Marshall, Treasurer; T. F. LeBrun, Musical Director; R.M. Smith, Scenic Artist; Messrs. Munn and Luff, Machinists; J. Esterly, Property Maker; and, last but certainly not least, James H. McVicker as Stage Manager. This position gave McVicker control of everything back of the front curtain line and woe to the person who attempted to interfere with his authority.

The principal members of the company included Messrs. Sedley, Myers, Lincoln, Beach, Rice, McVicker, Greene and Wright. The ladies were: Charlotte Wynette, Miss Mary Hunt,— not to be confused with Mrs. Henry Hunt of former years — Mrs. Greene, Mrs. Rice and Mrs. McVicker. And various stars or feature players were brought in from time to time.

Prices of admission ranged from seventy-five cents down to twenty-five cents, the latter for children and negroes.

The dramatic offering on the opening night was John Tobin's popular play, "The Honeymoon". The following Monday, February 20th, Mr. and Mrs. W. J. Florence returned and began an engagement in "Ireland As It Is" and "The Limerick Boy", two sure-fire plays of their kind. The Florence duo remained until March 5th, but since they presented nothing new during their visit there is nothing important to report.

March 6th, C.W. Couldock returned with a presentation on that date of "The Willow Copse", and on succeeding nights offered "Hamlet", "Richelieu", "Richard III", "The Betrothal", "Harvest Home", and on March 13th took his benefit, with "Macbeth" the ever recurring choice. On March 14th the new drama, "Antoine du Vernet", followed by "A New Way To Pay Old Debts", and the old favorite, "The Stranger". Couldock took a benefit and bade a temporary farewell to

Chicago, repeating his opening bill for his final appearance.

To replace this excellent actor, Marie Duret was brought back and opened on the 21st in "Green Bushes". On the 22d she appeared in "The Queen of the Abruzzi" and on succeeding nights in "Lady of Lyons", "Jack Sheppard" and "Man of the World".

On March 24th the company gave a benefit performance for Mr. Myers, presenting "Henry IV" with Myers as Hotspur, McVicker as Falstaff, and the other members in suitable roles.

March 30th saw a repeat of "Uncle Tom's Cabin" and this held the boards until April 3d, on which date A.J. Neafie returned and opened his engagement with "Hamlet ", Miss Wynette playing Ophelia. "Mr. Neafie," says one alleged critic, "drew a large house and his personation of Hamlet gave universal satisfaction. He is devoid of ranting, roaring and tearing a passion to tatters."

Then followed on April 4th, "Virginius"; the 5th, "Macbeth"; on the 6th, "King Lear"; the 7th, "The Robbers"; and on the 8th, "Pizarro". On this latter date the Marsh Troupe began an engagement at the Tremont Hall presenting Aiken's version of "Uncle Tom's Cabin".

On the 10th, Neafie gave "The Corsican Brothers" followed by the farce, "Wanted —

A Loan of a Wife", in which McVicker and Ann Marble were the featured players. "The Corsican Brothers" was kept on until April 17th when Neafie appeared in "Harold, the Merchant of Calais", written by the star. April 18th he presented "Rob Roy". Mr. Rice announced the extension of Neafie's contract, whereupon "Richard III" was offered on the 19th and "The Lady of Lyons" on the 20th. Mr. Neafie concluded his Chicago visit, which had proved quite satisfactory to all concerned, with a repeat of "The Robbers" on April 22d. Charlotte Wynette had been seen as his principal female support during this engagement.

At Mr. Neafie's departure Mrs. Barrow, the former Julia Bennett, returned. She opened in Boucicault's biggest success, "London Assurance", with "A Capital Match" as the afterpiece. On the 25th, "Satan in Paris" and "Dearest Elizabeth" were seen by a goodly crowd. "Merry Wives of Windsor" was the attraction on the 26th. Mrs. Barrow played a splendid Mrs. Ford; McVicker was equally pleasing as Falstaff; and Mrs. Rice met all-requirements as Mrs. Page. In addition, Mary Marble and Mrs. Barrow gave a very agreeable rendition of a duet. This play was held over until the 28th, when it was replaced by "The Maid with the Milking Pail" followed by "The Pet of the Petticoats". "Pauline" was the offering on the 29th.

On May 2d, "Fortunia" and "A Belle's

Stratagem" were presented. "Ingomar" was seen on the 4th with Sedley as the hairy barbarian. Mrs. Barrow took a benefit on the 5th and presented "The Banker's Wife" with "The Wonder" to fill out the evening. On the 6th, "Merry Wives of Windsor" was repeated.

The next star to shine in Mr. Rice's theatre was the charming Jean Davenport. She must not be confused with other players bearing that name who were so prominent, later. This talented girl was born in England in 1830. She was the daughter of a well known British actress, Mrs. Denby. Upon reaching America in 1839, she made her appearance as a child wonder in the play "A Manager's Daughter" at a New York theatre. She made excellent progress on the stage, not only as an actress but as an author as well. Miss Davenport was first to dramatize and play "Camille". Her success as Juliet when she was only seventeen was marked and approved. She paid several visits to Chicago and always delighted her auditors.

On October 13, 1860, Miss Davenport married Frederick W. Lander who, as an officer in the Union Army was raised to Major General. He died in 1862 of wounds received in battle while defending the flag. After marrying Mr. Lander she retired from the stage and during the Civil War she gave much time to nursing the heroes at Port Royal Hospital in South Caroline. After

1865 she returned to the stage and appeared at Niblo's in New York where she was again received with loud acclaim.

When she visited Chicago her inclination led her to select as her opening play "The Hunchback" in which she was generously applauded. That standard drama, coupled with Mr. McVicker's performance of "Tony Lumpkin", afforded the numerous patrons a pleasant evening's entertainment. On the 9th, "Love", another interesting drama, was well presented. Then followed in succession: "The Maid and the Milking Pail, on the 10th; "Lady of Lyons" on the 11th, followed by "Adrienne the Actress", with the star appearing as Adrienne, Miss Wynette as the Princess, Sedley as Maurice, McVicker as Michamet, and the various other parts assumed by the remainder of the company. She took a benefit on this date and the public's appreciation of her merits was shown by the large audience that attended. The next attraction was "Romeo and Juliet".

On May 17th Miss Davenport presented here for the first time her own dramatization of that famous old play, "Camille". It should be noted that this was the first of several dramatizations of this great story. It should not be confused with the version in which Fanny Davenport was seen later.

As produced by Miss Davenport on the above date it had the following

CAST

Camille	Jean Davenport
Helen	Mrs. Rice
St. Frivale	Mr. Myers
Mons. Duval	Mr. Rice
Madam Prudence	Ann Marble
Armond	Mr. Sedley
Mons. D'Norville	Mr. Wright

On May 19th the play was "Evadne" followed by "London Assurance". The 20th saw a repeat of "Camille", at which time she concluded her engagement.

Julia Dean returned on the 22d and presented the same plays that she and others had done here before. On June 2d, under the name of "Gabrielle", she presented "The Duke's Wager" by Mrs. Kemball Butler with this

CAST

Gabrielle	Miss Dean
Marchoness	Miss Wynette
Duc de Richelieu	Mr. Sedley
Charivilloc	Mr. McVickers
Duc de Aubigny	Mr. Myers
Abbe de Rosarue	Mr. Greene
DeVaury	Mr. Wright

The star took her benefit and completed her visit on June 3d.

The following Monday, June 5th, Mr. Rice presented a new star, Agnes Robertson.

She was the so-called wife of Dion Boucicault and what a sad finish she met at the hands of this great actor and author. Boucicault was the illegitimate son of the famous Dr. Lander, compiler of the first encyclopedia. Miss Robertson was born in Edenboro, Scotland, and when Boucicault first saw her there she was but fourteen years old. He brought her to Montreal as his wife in 1351, from whence they went to New York City. Both met success there and were great favorites with the public. She bore him four children. The oldest was killed in a railroad wreck in England in 1876. The other three gained considerable prominence in the theatrical world, Dion, Jr., as the stage manager for all Charles Frohman's productions in England, while Aubrey and Nina achieved no small success in America.

Miss Robertson opened her engagement in Chicago in the part of Andy Blake, followed by two other plays, "The Young Actress" and "All the World's a Stage". She was new in America and did not possess the drawing power of better publicized players. June 6th she gave the audience "Milly" and "The Guardian Angel". On the 7th she repeated "Andy Blake" and "The Young Actress" and on the next night added "Bob Nettles" to the above. On June 10th "The Devil's In It" and the aforementioned short plays were offered. She finished her engagement on June 18th.

Miss Robertson's departure brought another British actress, Miss Kimberly. Her repertoire was composed of semi-classics, dramas such as "Hamlet", "The Stranger", "The Honeymoon", "As You Like It", "George Barnwell", "Jack Sheppard", and on June 26th, "The Actress of Padon".

Little of importance occurred in the regular course of the Chicago Theatre until John Brougham and his wife appeared on August 13th for a two weeks' engagement. John Brougham was born in Ireland in 1814 and came to America in 1842. He appeared on the stage in New York City October 4th of that year. He was a rollicking, handsome Irishman, but his work differed somewhat from T. Powers, Barney Williams, W.J. Florence, and others of that type, although he played many of the same characters and was said to be the only true successor to Tyrone Powers. Here in America, his popularity was on a par with any other player in the country for many years. Like other comedians, he failed to adhere to Hamlet's advice to the clown not to speak any lines "except those set down for you." Such advice was evidently not intended for Brougham. At least he failed to heed it. As an author, he was the equal of others of his time.

Brougham was first married to Emma Williams and in 1847 to Miss Nelson, a charming singer and fair actress. In later years she retired from the stage. John Brougham had one characteristic common to many performers. He was a poor business man. His failure in the many undertakings that he attempted finally brought him to the brink of ruin. A benefit was given for him in the early Eighties which netted something over $10,000. The committee in charge of this benefit purchased an annuity for the total amount, out of which he was allowed about $2800 a year. But his ill-luck still pursued him for he died little more than a year later. As usual, the insurance company received the benefit.

While in Chicago he presented many of his own plays including "Dombey and Son", "David Copperfield", "Romance and Reality", "Game of Life", "My Cousin German", "Love and Murder", etc. He opened in a favorite character, Felix O'Callaghan, in "His Last Legs" and as Dazzle in "London Assurance", following with "Dombey and Son" with the following

CAST

Captain Cuttle	Mr. Brougham
Toots	Mr. Wright
Carker	Mr. McFarland
Dombey	Mr. Myers
Major Bagstock	Mr. Beach
Walter Gay	Mr. Lincoln
Sol Gillis	Mr. Alterus
Mrs. Skewton	Mrs. Marble
Florence	Miss Woodbury
Edith	Mrs. Alterus
Susan Nipper	Mrs. Brougham

Brougham was a delightful Captain Cuttle, and the play and players were heartily received.

"David Copperfield", another dramatization of Dickens by Brougham, was given with this

CAST

David Copperfield	Mr. McFarland
Micawber	Mr. Brougham
Uriah Heep	Mr. Myers
Daniel Piggoty	Mr. Wright
Betsy Trotwood	Miss Woodbury
Agnes	Mrs. Alterus
Clara Piggoty	Mrs. Brougham

This Brougham dramatization was the third one of Dickens' famous novel. It was favorably received in Chicago.

The third play offered by Brougham was "Romance and Reality". It gave abundant satisfaction as interpreted by this

CAST

Jack Swift	Mr. Brougham
Jasper Manly	Mr. McFarland
Oliver Manly	Mr. Wright
Frank Meredith	Mr. Sedley
Lavender Kyd	Mr. Lincoln
Tom Badger	Mr. Alterus
Rosabel	Miss Woodbury
Barbara Manly	Mrs. Brougham
Blossom	Mrs. Alterus

Brougham remained for some time, repeating the above and, from time to time, adding other of his own plays and the works of various dramatists, many of which had been seen at the Chicago Theatre before.

Upon the Broughams' departure two prime favorites, Mr. and Mrs. Florence, returned and opened on September 10th. Their repertoire was made up of the same plays they had presented on their previous visits. These plays need not be listed as they have already been described as produced by the Florences, or other performers. These entertaining artists remained for the balance of September, and were replaced on October 2d by Peter Richings and his lovely daughter, Caroline. They opened in "Daughter of the Regiment" with "Washington at Valley Forge" as an afterpiece.

Caroline Richings, adopted daughter of Peter Richings, first attracted attention when she sang Flavia in the opera "Peri " or "The Enchanted Fountain" by J.G. Maeder and S. J. Burr, on December 13, 1852. From that time on she made considerable progress and when she appeared in Chicago with her stepfather, she had become a great favorite throughout the country. In 1857 she began to devote her study exclusively to Italian Opera, and visited this city later as the star of Richings' English Opera Troupe. Peter Richings, the father, made his debut in this country at the Park Theatre in New York in 1821.

On October 3d the offering was "The Old Guard" with the same afterpiece; on the 4th, "Old Heads and Young Hearts" and "Faint Heart Ne'er Won Fair Lady"; and on the 5th, "Maritana" with Caroline as Maritana and Peter as Don Caesar de Bazan with a repeat, on the 7th. "Extremes" and "The Secret" was announced for the 9th but owing to the death of Mr. Alterus no performance was given, and those plays were given on October 10th. "Extremes" was repeated on the 11th, with McVicker featured in "Your Life's in Danger" for the afterpiece.

Miss Richings took her benefit on October 13th. McVicker was given a benefit October 14th, at which time "Henry IV" and "The Course of Love Never Did Run Smooth" were presented. The Richings closed their engagement in Chicago on October 15th.

October 17th Jean Davenport returned and opened this time in "Ingomar" and "The Rendezvous". She continued until November 5th and repeated her previous success by presenting "Love", "Camille", "The Wife", "Romeo and Juliet", "Maid of Mariondot", "Adrienne the Actress", "Lady of Lyons", "The Stranger" and "Masks and Faces". She repeated "Camille" many times.

November 6th, Mr. and Mrs. Florence again appeared and duplicated their former success by again offering their favorite Irish comedies. They remained until November 18th.

C. W. Couldock began a return engagement on November 20th in "Richelieu" succeeded by "Hamlet", "Othello", "Macbeth", "The Advocate", "All That Glitters Is Not Gold", "Willow Copse", "To Oblige Benson", and for the benefit of Miss Hunt, "School for Scandal". This was followed by "Louis XI" with this

CAST

Louis XI	Mr. Couldock
Christian	Mr. Sedley
De Namouro	Mr. Myers
Martha	Miss Wynette
Dauphan	Miss Hunt

This was followed by "A New Way to Pay Old Debts". He concluded his stay here on December 1st when he was given a benefit, presenting "The Iron Chest".

December 4th McFarland received a benefit, at which time "Richard III" was the offering. On the 5th, "William Tell" was given by the stock company with McFarland as William Tell. December 6th Mr. Myers was given the customary benefit when "Captain Kyd" and "Boats and Swans" were put on. On the 8th there was a benefit for Mrs. Alterus with "A Wife's Revenge" and "Home in the West" the offerings.

The company continued playing the same dramas seen so often, but December 22d, a new play, "The Courier of Lyons" was given. The company continued on into 1855.

TREMONT HALL.- The first attraction to appear at this Hall in 1854 was Campbell's Minstrels, on January 6th. This company name seems to have been the most popular of all minstrel organizations during this decade.

On March 21st, Ole Bull, who had appeared at the Tremont the previous year, on what had been announced as a "farewell tour", returned accompanied by practically the same artists as on the former visit, viz: Amelia Patti Strakosch, Maurice Strakosch, now her husband, and the child wonder, Adelina Patti, usually called simply "Patti" at that time, a name that identified her for many years. She was received on this occasion with even greater acclaim than on her previous visit. Patti's rendition of "Comin' Thru the Rye" was very enthusiastically received. The admission for the best seats was $1.50, and others commanded $1.00. This was less than charged to hear the famous Anna Bishop four years previous, when Chicago was more of a frontier crossroads. After Ole Bull's engagement, he and his corps of artists went to Milwaukee, but returned to give another concert at the Tremont on March 25th.

The Philharmonic Society gave a concert on March 27th. That concert was followed by the appearance of the "Great Winchell" as he was called, seen and heard on March 30th and 31st.

April 8th what was known as the Marsh Troupe came to the Tremont. This combination was, primarily, a group of children under the management of Harry Marsh. It was one of the very few traveling organizations capable of furnishing a full evening's entertainment. In the list of performers were many names destined to become more or less famous later on, such as: Louise Arnot, Ada Webb, Minnie and Ada Monk, Maggie Willets-who married Harry Thorne — and also Julia Christian, who became the wife of the successful theatre owner and manager, Harry Miner.

The plays selected for these youngsters were of a style that could consistently be performed by children and included: "Chery and Fairstar", "Black-eyed Susan", "Naiad Queen", etc. The Marsh Troupe performed throughout America and in Europe, where it was much in evidence until 1863. After that date nothing was heard of them. The company opened at the Tremont Hall on April 8th in what they termed the "New York Version of Uncle Tom's Cabin",— meaning it was the George L. Aiken dramatization which had been such a big success in New York.

Although the company was supposed to open on the 8th, trouble arose between Mr. Marsh and the manager of the hall and they did not open on the designated date. The local manager swore out an injunction against Marsh charging that he was pirating the play. The matter was settled later and

"Uncle Tom" was seen on April 11th and for nearly a month thereafter with very satisfactory box office receipts. The play was thus

CAST

Eva	Mary Marsh
Harry	Harry Marsh
St. Clair	Mr. Marsh
Uncle Tom	G. C. Germon
Deacon Perry	W. J. LeMoyne
Legree	Mr. Douglas
Gumption Cute	Mr. Lennox
Topsy	Mrs. Lennox
Eliza	Mrs. Germon

It will be observed that this was not, on this occasion, an organization made up of children as all except Mary and Harry Marsh were "grown ups", and some of the cast had appeared in the original New York production of the play.

Succeeding the Marsh Troupe, the Philharmonic Society gave a concert May 11th, and on the 25th the German Society gave a concert.

June 19th the Original Campbell's Minstrels returned and with them many well known performers in that popular branch of the entertainment field.

October 11th Jules Grau brought to this hall what he called "The New York Italian Opera Company".

METROPOLITAN HALL.—This hall, located on Randolph Street near Wells, after its opening on October 16th of this year, supplanted the Tremont, and all but robbed that institution of its attractions and patronage.

Campbell's Minstrels, heretofore appearing at the Tremont, opened at the Metropolitan on October 16th, featuring such names as T. B. Pendergast, S. E. Clark, J. B. Burdette, W. W. Newcomb, Hershall Fenton, J. H. Ross, G. W. Demerest, G.S. Fowler and F. M. Boler. T. A. Clark was the manager and J. H. Bartlett was the Musical Director. Mr. Wells, the manager of the Metropolitan, found it difficult to acquire attractions as the hall was handicapped by poor acoustics. Eventually, however, in spite of complaints, this hall garnered nearly all of the big musical attractions, readers, and the like.

The Metropolitan Serenaders appeared on October 31st, a talented organization of professional entertainers among whom we find the names of Johnny Booker, the American Jester; E. Davis, Popular Balladist; Frank Lynch, the Lion Banjoist; E. C. Keeland, the Ole Bull of America; Master Rajah, the prodigy dancing child of the world; George Evans, American Balladist; J. A. Silver, Basso Profundo; and T.J. Chatfield. This organization remained for several nights and was well received.

On November 3d, a Grand Concert was given by that splendid singer, Rosa de Vries. And on November 8th Ole Bull, assisted by Appolina Bertucca Maretzck, wife of the great composer, Max Maretzck, and Amelia Strakosch and her husband, Maurice Strakosch, indulged in a "Great Musical Festival" which met with the same abundant favor that the great violinist aroused on previous visits.

SOUTH MARKET STREET HALL.- The Madern Family, ancestors of Minnie Madern, appeared for two weeks, bringing with them what they advertised as "The ONLY Female Brass Band in the World." The attraction was well received during its two weeks' stay.

BUTLER'S AMPHITHEATRE, located on the corner of Lake and Wabash Streets, opened on November 29th. It was operated by L. G. Butler, manager of Butler's North American Circus, which was the form of entertainment given during its short existence. It was a cross between a building and a circus tent, and Mr. Butler laid great stress on the fact that it "was heated with stoves and lighted by gas." It remained open until about Christmas, after which it evidently disintegrated.

ROBINSON'S ATHENAEUM was a tent arranged for dramatic shows, which was the type of entertainment usually given, at first, by "Yankee" Robinson. Although generally known as "Yankee", Mr. Robinson's full name was Fayette Lodawick Robinson. He was born May 2, 1818, at Avon Mineral Springs, New York. He began his theatrical activities in 1835 with "The Sickles" show. Two years later, in 1837, he moved to Medina, Michigan, and started a shoemaker's shop, Failing at "cobbling", he concluded "show business" was an easier life, so he acquired a couple of religious paintings, a horse and wagon, and away he went. However, he found the going tough. He once remarked that "the public does not want to be educated", so he finally gave up the educational battle.

In 1846 he arrived in St. Louis, Missouri, and he appeared in "Richard III" in a hall in that city, at the corner of Third and Pine Streets. But he always wanted to be a Yankee comedian, so in the summer of 1848 he was found in Rock Island, Illinois, where he made himself a tent and started what was probably the first dramatic show under canvas. His play was "The Drunkard" which had not, at that time, been brought out in New York. It had, however, made a great hit in Boston and saved the Boston Theatre from financial ruin. Mr. Robinson called his tent show "Robinson's Athenaeum", and with it he endured the ups and downs that such trouping always entails. Sometimes he was able to move to the next town, and sometimes not. But he had his own horses and wagons and, MUD or no MUD, he made the effort.

Robinson struggled through the country with his dramatic tent show and, at the outbreak of the gold fever in California, headed for the west coast. He finally arrived at the village called San Francisco, where he became known as Dr. Robinson, and as such became the leading entertainer among the many actors who had flooded the "diggin's". His little daughter Sue was the child prodigy and vied with the, later celebrated Charlotte Crabtree, known then and always simply as "Lotta". Dr. or "Yankee" Robinson fought with Mary Ann Crabtree over the merit of their children's histrionic ability, and with Thomas Maguire, stage driver, gambler, saloon keeper and, eventually, theatrical magnet of the Pacific coast. While Maguire built the Jenny Lind Theatre and dance hall, "Yankee" Robinson beat him to it with his tent which he opened as the "Eagle Theatre" and where he became a highly popular Yankee character comedian. When gold dust camps began to spring up in adjacent parts of the coast country, show business commenced to decline and Robinson "pulled out" and headed back east, eventually arriving in Chicago.

He opened at State and Lake on November 4, 1854, but remained only a short time. As an effective ballyhoo he put his performers on horses and paraded them through the street, not excepting even the famous Charlotte Crampton, whose name we find in the roster of Yankee Robinson's half-circus, half-dramatic organization. She was a remarkable actress having been a featured stock star in every town where there was a theatre devoted to that form of entertainment. She was one of those muchly married women. She was the first woman to play Mazeppa, appearing under the name of Mrs. Wilkinson at the time. Later, however, many women became identified with that part. She was born at Louisville, Ky., in 1816, and died in the place of her birth in 1876. When she first came to Chicago with Yankee Robinson she was in the prime of life and at the height of her professional capacity.

Robinson's first venture into anything like real circus atmosphere was as Captain Garibaldi, when he became a lion tamer and faced those snarling man eaters in their den to the consternation of all onlookers. After this experience, he came to the conclusion that subduing wild animals was easier than trying to make people laugh in Yankee characters, and so, beginning about 1866, his name became identified with circus business. He found the struggles in that embarkation as precarious as it was alluring, and he met the same trials and tribulations that had always confronted him.

While circusing along the Mississippi River in the early Eighties of the 19th Century, he came in contact with a hopeful itinerant concert troupe, then known as Ringling Brothers. These ambitious harness makers from McGregor, Iowa, were getting tired of trying to entertain the music lovers with blue notes oozing from their brass instruments. "Yank" was just as anxious to get rid of his part in "The Drunkard" as the Ringlings were their concert grief. So these showmen combined, and in the spring of 1884 they launched the mammoth "Yankee Robinson's Great Show combined with Ringling Brothers' Carnival of Novelties and DeMar's Museum of Living Wonders." Everything went along satisfactorily, but in September "Yankee" started to visit his son, who was with a repertoire company. While changing cars at Jefferson, Iowa, he succumbed to a stroke and there died, as he had always hoped to do, with his boots on. His remains are still at Jefferson and for many years his grave was visited by itinerant showmen as a mark of respect for one who had personified the struggles of every branch of a stroller's past.

WOODS' MUSEUM.— Long before this year there was, or had been, Museums in Chicago but they seldom continued operation for any length of time. But on June 14, 1854, Col. G. H. Woods from Cincinnati, Ohio, opened the Woods Museum in the Tremont Block on Dearborn Street, just south of Lake Street. That was the first time Chicago had heard the name of Woods, which in later years was very much in evidence as the operator of Woods Museum on Randolph Street. His principal attraction when he opened his Dearborn Street Museum was billed as "Madam Clofullia, the Swiss Bearded Lady". Another important feature there was "The Largest Woman in the World, weighing over 800 pounds". And for the Museum's stage he presented the "Swiss Warblers". Admission was 15¢. Later records will show how Colonel Woods became prominently identified with many forms of theatricals in this city.

CIRCUSES.—The first circus in 1854 was L. G. Butler's Magnificent Arena and Circus, which came on May 11th and remained several days. This show returned in the fall and attempted a permanent engagement in a semi-tent and permanent structure on a lot at Lake and Wabash.

June 3d and 4th, Ben Stone's Great Original Railroad Circus gave an exhibition. This was the first show of this character to come to Chicago on the railroad. The billers of this circus indulged in the same opposition practices that marked the conduct of brush wielders and pail carriers in later years.

June 12th, 13th and 14th saw E. F. & Jerry Mabie and Allied Troupe located at State and Polk Streets.

The GREAT FRANCONI of European fame, advertising "A Colossal Parisian Hippodrome, with the largest canvas in the world and 80 male and female artists, 200 horses and many other animals, had his tented attraction located on the west side on July 14th and 15th.

July 25th brought P. T. Barnum's "Colossal Museum and Menagerie". This is the first time Mr. Barnum appeared in this city, although he had sent his big feature, Tom Thumb, here on an earlier date.

This noted showman was born at Danbury, Connecticut, on July 5, 1810. Before he was twenty years old he went into business by opening a fruit store and ale house for the fruit eaters and ale drinkers. In October, 1831, he started a newspaper which he edited with so little discretion that he landed in jail for libel, where he remained for sixty days. In 1834 he moved to New York City. His first venture in anything pertaining to show business was as a drummer. In 1835 he purchased Joice Heth for a thousand dollars, and put her into Niblo's as the nurse of George Washington, such was his nerve. When she died in a town where she was being exhibited, he cursed, and discharged his manager for not getting a new Washington nurse. He did some press work in New York, and in 1836 joined Aaron Turner's Circus as press agent and ticket seller, a choice position for one who wanted to get a start in life.

After leaving Turner he bought a steam boat and organized a repertoire company, and played up and down the Mississippi River, thus becoming one of the early showboat operators. In 1842 he made a deal with the father of Charles Straton, the midget, and put him in a museum under the assumed name of Tom Thumb, named after a character in one of Fielding's novels. In the meantime, he had purchased Scudder's Museum. During 1844 he took Tom Thumb to England, returning in 1847. In November, 1849, he sent James Wilton to England to engage Jenny Lind for an American appearance at Castle Garden.

P. T. Barnum's long suit was the promotion and exploitation of individual features. Even when he embarked into the tented field he preferred an animal show where there was a short salary list, to a circus with highly paid performers. When he brought his "Colossal Museum and Menagerie" to Chicago it embraced few, if any, circus acts. When it came to reaching out into the future,— taking large financial risks,— he shied from dangers that seemed imminent. When W. C. Coup proposed the building of Madison Square Garden he hesitated, but Coup's persuasive powers brought him into the deal. Coup induced him to take out a "real" circus, but he seemed to lack the executive ability to handle the enterprise. Barnum was impetuous and incautious in many things. When Bailey's Great London Circus was his opposition through the eastern states, the first elephant born in America happened to be on the Bailey show. This event was highly publicized and the astute Barnum, knowing the Great London Circus was in the throes of financial desperation, instead of boarding a train and going to Bailey with his proposition, wired as follows: "Will pay you one hundred thousand dollars for your baby elephant," and signed it, P. T. Barnum. Bailey was too good a showman to be stampeded into a bad deal, so he didn't reply to Barnum. Instead, he took the telegram to a show printer and had a twenty-four sheet stand of bills made in fac-simile of the telegram, but not until he had added, "This is what Barnum thinks of Bailey's Great London Show feature." A bill-posting brigade went right into Barnum's territory and slapped this mammoth stand of bills on every place found in the vicinity. It was not long after this that the two great showmen combined —under the magnetic title of "Barnum & Bailey".

August 2d, 3d and 4th welcomed " The Railroad Circus and Crystal Amphitheatre Company".

CHICAGO STAGE

ITS RECORDS AND ACHIEVEMENTS

THEATRES, AMPHITHEATERS, OPERA HOUSES, HALLS, CIRCUSES

1855 - 1856

CHAPTER X

TONY PASTOR

The Chicago Theatre saw opposition looming on the horizon of this year of 1855. That tireless and resourceful circus performer and manager, Levi J. North, was seeking a building to be called North's Amphitheatre and, toward the end of the season, his wish blossomed into a reality.

In the meantime, Mr. Rice went on his uninterrupted way, bringing in available stars from time to time. The first in the new year was E. A. Locke and wife, who appeared on January 3d, Mr. Locke playing Moderation Esterbrook in "The Hermit of the Rock", and Nathan Tucker in "Wife For a Day". These were followed on successive nights by "Cherubusco" and "Everybody's Mess", with Mr. Locke in his character of Solomon Nubbins, on the 5th. On the 6th, "People's Lawyer" was given with the star as Solon Shingle. It was followed by "Stage Struck Yankee", and the evening's entertainment finished with a repeat of "Cherubusco". Mr. Locke took a benefit on this date.

"Rebels and Tories" was the play chosen for the 8th and 9th, with "The Yankee Peddler" to follow. On the 10th "Telulah", "Faint Heart Ne'er Won Fair Lady", and "Yankee Peddler" were seen, and on the 11th "People's Lawyer" was repeated as was also "Yankee Peddler". On January 12th the performance began with "Black-eyed Susan" in which McFarland appeared as William, and continued with Mr. Locke in "Telulah" and "Stage Struck Yankee". On the 13th, Locke was seen as Harry Helm in what was called "The Pirate Boy". He finished a most successful engagement on the 14th. On January 16th the stock company presented "Lafitte, Pirate of the Gulf" with Mr. McFarland as the Lafitte.

January 22d gave Chicago theatre goers a new treat in the appearance of little Cordelia Howard as the Strawberry Girl in "Fashion and Famine". She was supported by her father and mother. This child wonder had become famous through her performance of Little Eva in the long run of "Uncle Tom's Cabin" at Purdy's National in New York City. She was enthusiastically received and liberally patronized, and she gracefully acknowledged many urgent curtain calls.

January 25th marked another important occasion for Chicago Theatre patrons when Cordelia was seen in the part which had won her popularity, that of Eva in "Uncle Tom's Cabin". It was done with this

CAST

Eva	Cordelia Howard
Topsy	Mrs. G.C. Howard
St. Claire	Mr. G.C. Howard
Uncle Tom	Mr. Rice
Aunt Chloe	Miss Barnett
Cassy	Miss Woodbury

The other characters were assumed by various members of the stock company. "Uncle Tom" was kept on through January.

February 1st the Howards presented "Katie, the Hot Corn Girl" with Cordelia as Katie. Her Chicago engagement was concluded February 3d with "The Lamplighter". Thereafter, until the 17th, the stock company proceeded without a star, presenting "Ingomar" on the 5th with McFarland as the barbarian and Miss Woodbury as the gentle Greek tamer. A highly satisfactory production of "The Stranger" and "Lafitte" was staged on the 6th.

They continued with nothing new until another star appeared on Monday, February 19th, when Maggie Mitchell opened as the mysterious stranger in "Satan in Paris" and as Milly in "The Maid With the Milking Pail". On the 20th she offered "Asmondus" followed by "A Husband at Sight" in which she was ably supported by Mr. Myers and Miss Hart. The 21st saw "Wandering Boys" and "An Object of Interest" when a newcomer appeared in the person of E. A. Ryan, in support of the star.

No star could resist attempting to do the part of young Norval in "Douglas", and that was Miss Mitchell's selection on the 22d of February. "Satan in Paris" was the companion piece of the evening. The 23d, three plays gave a full evening to theatre goers: "Queeen of the Abruzzi", "The Yankee Housemaid" and "Middy Ashore". These were kept on until the 27th when "Nan the Good for Nothing" replaced them. After repeating several plays the star took the usual benefit and presented for her farewell performance "Child of the Regiment". She had made many friends across the footlights and was highly praised by press and public.

March 5th, C. W. Couldock returned and again offered "The Willow Copse". During the remainder of his appearance here he presented: "Hamlet", "The Advocate", "Macbeth", "School of Reform", "Richard III", "King Lear", "Richelieu", "Venice Preserved", "Betrothal" and "Merchant of Venice". He closed on March 17th.

Caroline Richings and her father, Peter Richings, followed Couldock as the feature attraction. These favorites opened in Boucicault's play "Old Heads and Young Hearts" followed by "Louise Muller" and "The Lady of the Lake". "Fashion" was the offering for the 20th; "Daughter of the Regiment" and "Napoleon's Old Guard" on the 21st. On the 23d, Joseph Lunn's "The Millionaire" was presented with this

CAST

Clement Wouldbe Muckle	Peter Richings
Marston, the Politician	Wm. McFarland
Emily	Caroline Richings
Dorcus	Miss Hart
Lady Grace Lovemer	Mrs. Alterus
Lord Belford	James Riley
Frederick Oswald	E. A. Ryan
Chevetier Murray	Samuel Meyers
Stapleton	G. Bennett
Sterling	J. B. Rice

October 15th saw the arrival of Fanny Vining, wife of E. L. Davenport, and her young daughter, Fanny. This Mrs. Vining or Davenport made her first appearance on the American stage in the play written by Morris Barnet, "Monsieur Jacques", on March 22, 1854. She was the daughter of Frederick Vining, a clever English comedian. Later, she married a certain Mr. Gill and became the mother of the successful American actress we know as Fanny Davenport. She later became the wife of E. L. Davenport,— and thus Fanny Gill became known as Fanny Davenport, a name which was to become important, and appear later in these records.

E. L. Davenport was born in Boston in 1816. He made his first stage appearance at Providence, R. I., in 1838, as Welburn to the elder Booth's Sir Giles Overreach in Massinger's great play, "A New Way to Pay Old Debts". After appearing in various towns and cities he, finally, reached New York where he supported Mrs. Mowatt, playing Romeo to her Juliet. He made rapid progress on the American stage and later went with Mrs. Mowatt to England. Here it was that he married Fanny Vining and brought her and her daughter to America. Soon thereafter he found his way to Chicago where he was, then and for many years, a great favorite, as future records will reveal, and was conspicuous among theatrical celebrities.

- - - -

Levi J. North and Harry Turner, a couple of circus managers and performers who had visited Chicago with circuses from time to time, and had watched the city's rapid growth, conceived the idea that when it came time for their circus retirement, it would be a capital idea to have some permanent abode. North, especially, had already endured every grief that an itinerant showman is heir to. He was familiar with the struggles in the cities as well as the small villages, and as years passed he threatened to quit. But when the sun began to shine in the spring, the lure was too great, and so he kept on from year to year, with the typical showman's remark, "Well, this will be my last." But like the others he never got away from the truth of the adage, "Once a showman, always a showman."

Levi North had been apprenticed to an old circus man named Isaac Quick, and like all such assignments, he was the "patsy" or the "goat" for everybody. After Joe Cowell helped William West,— first circus manager to operate in this country,— sell out to Price & Simpson, managers of the Elite Park Theatre, New York's Drury Lane, he became a hostler on the boat that was wrecked while heading for Charleston, South Carolina. This gave North an idea as to what his apprenticeship was leading to. Years later, after West went back to London and became one of the owners of Astley's — which was to circus performers what Drury Lane was to dramatic actors— North became the greatest feature of that enduring establishment, and the outstanding bare back rider of the world. He was the first person to turn a somersault from the back of a moving horse, and, later, to establish the all time record of turning sixty somersaults without a break.

Mr. North decided to locate permanently in Chicago and finally acquired an old warehouse on Monroe Street, between Clark and LaSalle. He set the carpenters to work rebuilding it into an amusement place suitable for housing his circus during the period when the weather made it impossible to operate under canvas. After remodeling the old warehouse, he named it

NORTH'S AMPHITHEATRE

and threw open the doors to patrons on November 19th, 1855. It was not a substantial fireproof affair, but the law did not require such perfection in theatre construction here then as it did later, after the Iriquois fire. It was a wooden building two stories high, with a width of ninety feet and a length of two hundred and seven. There were stairs on each side of the entrance, leading to boxes and to a balcony with an opening between of eighteen feet. It seated 3062 persons. At least it had a capacity for that number. It was equipped with a good stage, but more important to North, was the ring between the main floor seats and the stage, forty-two feet in diameter. This was for ring performances and gave North an opportunity to display his fine horses, of which he was justly proud. The theatre was lighted by gas, which was really something in those days.

It was the manager's intention to give only circus performances and dramas like "Mazeppa", "Cataract of the Ganges", and such other plays as gave opportunity for the display of animal activity. The opening performance consisted of an equestrian exhibition in the ring with the best available circus acts shown. After this came the drama, "Forest of Bondy", which was always played in such establishments as well as in many others.

About this period, Cony & Blanchard of London had just made a big hit in the East with their dogs. North imported Coney —but not Blanchard — with his dog, Hero, who could with great dramatic effect rescue a drowning man or the prospective victim of an approaching train — of which there were few around Chicago. Cony's dogs, Yankee and Hero, were more important to North than Edwin Forrest, and probably would be to an audience today if we can judge by the style of entertainment approved.

"The Forest of Bondy" and the equestrian performances were kept on until November 22d when the drama and, shall we say spectacle, "Perry's Victory on Lake Erie" became the attraction. At this time a new name was introduced to Chicago patrons, that of "Tony" Pastor, destined to gain much prominence in later years as the operator of Tony Pastor's Theatre in New York, but at this time only a "circus clown". Tony Pastor visited Chicago later, so he will be referred to again. As afterpieces seemed a necessary part of every evening's entertainment, "The Cross of Blood" or "The Days of Salimanca" was added on the 23d. This entertainment was continued until November 27th when the bill was changed to "Cattle Stealers of the Mountains", showing there was some interest in "rustling" even in those days.

As has been stated heretofore, whenever a theatre or company wanted, or actually needed some extra business, they advertised a benefit. So on Christmas night, the 25th, one was given for John McNally, the doorkeeper. McNally had been operating a book store on Lake Street and, as books were the primary entertainment, he had become well known even if not actually popular. This benefit followed the production of "Putnam, the Iron Man" which had enjoyed a continuous run from December 8th to 24th, quite remarkable for those days. Regardless of the play and dramatic performers, Tony Pastor was relied on to furnish enough entertainment to satisfy a critical public by singing a new song of his own composition at every performance.

North finally resorted to pantomimes and produced a great many with more or less success. During these presentations "Cinderella" was being advertised, but it did not reach production until 1856 as will be seen later.

- - -

METROPOLITAN HALL.—The records of the amusements billed at the various halls are sketchy at best as performances were given at irregular intervals, with only short runs. The Metropolitan was, perhaps, the most frequently mentioned in the records. On January 3d William Mason appeared there for three days in a grand concert. The same bill was held over on the 4th except for the new farce, "Everybody's Mess", which was added.

January 23d Henry Lippert gave a concert. Thereafter nothing is reported until March 12th when the Harmonian Opera Troupe appeared. April 23d the Peak Family of vocalists and bell ringers gave the patrons a musical treat for several days.

May 5th brought Madam Rosa DeVries' Opera Company, and following this troupe, on the 7th, Mrs. McCready gave a dramatic reading. Starting May 18th, John Collins gave a series of concerts, closing on May 24th. He was followed on the 26th by Backus Minstrels who held the stage here until the 2d of June when they laid off for two days to make way for Maurice Strakosch who presented as a feature attraction Mlle. Theresa Parodi,—Prima Donna "absoluta",—assisted by Amelia Patti Strakosch and Sig. Giovanni Leonardi, opening on June 6th for two performances. The Backus Minstrels reopened June 7th. They were likewise the attraction on June 27th and 28th.

On September 27th the Hutchinson Trio, Judson, John and Asa, who were later to become famous, appeared at the above theatre or hall. This trio consisted of the three brothers, Asa being the youngest. From 1840 until near the Seventies, this was an outstanding singing trio. They had no equals in America or England. They came from Milford, New Hampshire, and began their public career singing at temperance meetings. There were many of them in those days, often quite as demonstrative as later when Carrie Nation made her celebrated hatchet crusade against the liquor dealers in Topeka, Kansas, and elsewhere. When more pecuniary offers came to the Hutchinson singing masters, the temperance lecturers had to look elsewhere for stimulating entertainers to awaken their sleeping auditors, for they turned to the concert field where they became the most successful people in that line of entertainment. They astonished the elite of Europe during 1840, even to the extent that they were commanded to appear before the queen.

After returning to America they repeated their European success and continued it for many years. Eventually they took Horace Greeley's advice and went West, Asa settling on four corners in a rural district of Minnesota. There they built a town around him and called it Hutchinson. He died there in 1884, a highly respected citizen. The other brothers went farther west and pioneered into Kansas, settling in a village which became Hutchinson, in the Sunflower state. That town now has quite a population and is one of the most thriving in Western Kansas. So it is no wonder that they were brought to Chicago as a feature entertainment.

After the Hutchinsons' appearance on September 27th, they returned for another concert on October 10th. They were followed on October 29th by Paul Julian, and "Little Patti".

SOUTH MARKET STREET HALL.- The Maddern Family appeared here, closing their engagement on January 6th.

NORTH MARKET STREET HALL.-May 15th saw Campbell's Minstrels who, after closing at this Hall, reappeared, temporarily, at the Metropolitan Hall on June 18th.

WARNER'S HALL.—February 22d the Metropolitan Opera Troupe appeared for a week. On March 30th, Dan Emmett again opened in this hall with his Ethiopian Opera Troupe, for a run. Later that year, on Saturday, September 8th, he again opened in this hall billed as Dan Emmett's Minstrels. The name of the Hall had now been changed to Phelps Ethiopian Opera House.

- - -

CIRCUSES.- The Great Western Railroad Circus put in its appearance on June 1st. And on the 25th of the same month, Sands Nathan and Company's Great American Circus put up their outfit on the corner of Lake and Wabash, a spot which was considered the regular show lot.

July 3d and 4th another circus billed as Van Amburg's Menagerie and Dan Stone's Circus with Tyler's Indians as the feature attraction, came to Chicago. The name of Van Amburg thus becomes conspicuous for the first time among those connected with outdoor show business, and the most skillful of all in the training of animals.

Isaac Van Amburg was the first to go into a lion's cage. This daring move was not done to attract sensational applause or garner shekels into the box office, but was primarily intended as a means of increasing interest in the study of natural history. Van Amburg, as the name implies, was descended from the Germans. However, he was born in Fishkill, New York. It is related that when only nineteen years old he was inspired by reading the sixth chapter of Daniel in the book of all books, the Bible, which so vividly describes the escape of the great prophet Daniel from the den of wild beasts without harm, to emulate him. In spite of the advice of his friends and the opposition of all religious societies, Isaac Van Amburg was not to be deterred in his determination to enter a cage of lions and put his head in the animal's mouth, a feat which later became common, as have many other daring ventures first performed by showmen. One such instance was that of dropping out of a balloon with a home made parachute, first successfully accomplished by that skillful tight wire walker, Tom Baldwin, of Quincy, Illinois, in the year 1888. This was the first successful parachute jump.

The public was filled with amazement and apprehension when the announcement was made that Van Amburg would put his foolish head in a savage lion's mouth. He was denounced by the pulpit and press. This, of course, only increased public interest and likewise the animal trainer's determination. He was to confront not only the lion, but a panther, leopard and tiger as well, at the same time and in the same cage. When Van Amburg stepped inside the den the effect was instantaneous. They growled, snarled, and their eyes sparkled, but the fearless visitor was undaunted, fixing his eyes alternately on each of the animals, by slow degrees drawing each savage beast to him as docile as a child. Finally the lion licked the hand of the conqueror and lay at his feet; the leopard became as playful as a domesticated cat; while the tiger fell asleep. Such was the success of the first human being, other than the prophet Daniel, to mingle with a cage of wild, ferocious beasts in the year 1834. Van Amburg had proved it could be safely done and since then such performances have been common. From that time on his name became a byword in all lands. In England, when he played at Drury Lane, Queen Victoria and the Duke of Wellington made many visits to the theatre and even to the stage to pay their respects to the performer.

Van Amburg & Co., under the management of Hyatt Frost, was the first organization to exhibit a menagerie in a big way, and this is the first time its appearance has been recorded in Chicago. The name for many years was prominent in outdoor amusements.

Levi North's Colonial Circus gave an exhibition at Lake & Wabash on August 29th.

1856 opened with Rice's company still carrying on at the Chicago Theatre. Their offering on January 3d was "Walter Tyrrell" or "The Better Blood". This was in the nature of a benefit for the Excelsior Hose Company No. 5. It was played with the following

CAST

Walter Tyrrell	Mr. McFarland
Wm. Rufus	Mr. Riley
Edith	Miss Woodbury
Margaret	Mrs. Alterus

It was followed by "Black-eyed Susan". In addition, John Dillon effectively sang "Broth of a Boy". On the 4th "Walter Tyrrell" was repeated, but the afterpiece was changed to "Mountain Sylph", with Lizzie and Jennie Kendall as the players and their beautiful dances were introduced during the evening.

January 5th, "Ernest Maltraverse" and "The Idiot Witness" were the presentations with McFarland, Riley, Myers, Miss Woodbury and Miss Hart effectively cast in the principal roles.

On the 7th James Bennett, an English tragedian, opened in "Richelieu" ably assisted by Miss Woodbury in the part of Julia. Her interpretation of Julia compared favorably with others seen before. The afterpiece was "Valet de Sham", with several new names included in the cast, viz:

Nellie Knowles, Mr. Wolfe and, for the first time, Miss Ellen Monroe. On the 8th, Bennett appeared in "Merchant of Venice"; 9th, "Othello" received complimentary notices; on the 10th he gave a very good performance of "Richard III". "Hamlet" was the offering with McFarland as the ghost, Myers as Laertes; Miss Woodbury as Ophelia; and Ann Marble as the Queen, on the 11th.

On the 12th Bennett was seen in the title role in "Macbeth". The 15th, the tragic "King John" was presented and on the 16th, "Richard III". January 18th, Mr. Bennett received a well attended benefit and the audience spent an enjoyable evening with a good performance of "The Bridal" in which Mr. Bennett was cast as Melanthus; McFarland as Amiater; and Miss Woodbury as Evadne; other members of the company completing the cast commendably. Mr. Bennett brought his engagement to an end on the 19th with a repeat of "King John".

January 21st E. A. and Mrs. Locke returned and gave four short plays on the opening night: "Royal Picnic", "Podigal B. Peasley" and "John Bigelow's Courtship". On the 22d Locke was seen in "Hermit of the Rocks", "Wife for a Day" and "Yankee Duelist". Mr. and Mrs. Locke concluded their Chicago appearance on February 2d. They had presented nothing but the same short plays offered many times before, but none had given more satisfaction than they did in the hands of Mr. and Mrs. Locke.

The return of A. J. Neafie, a favorite tragedian, was announced for February 4th in "Richard III", but transportation troubles delayed him, so the play was presented without him, with McFarland in the role of the hunchback villain. Neafie arrived the next night and was welcomed in "Hamlet", a play which by now was as well known to the audience as to the players. This was followed by "The Corsican Brothers" on the 7th and on the 9th, "Don Caesar" was added to the main play. The vehicle the star selected for the 10th was "Jack Cade", and this was continued until February 16th when Neafie finished a fairly successful visit.

Mr. Couldock was now brought back opening in "Richelieu" on February 18th. Other plays in his repertoire were: "The Willow Copse", "The Advocate", "The Stranger", and Tom Taylor's "Still Water Runs Deep" which had this

CAST

John Mildmay	Mr. Couldock
Mrs. Mildmay	Miss Woodbury
Mrs. Sternhold	Ann Marble
Hawkley	Mr. McFarland
Potter	Mr. Myers
Dunbilk	Mr. Rice

He closed his engagement on February 23d and was replaced on the 25th by Mr. and Mrs. Florence. They remained until March 15th, offering the theatre patrons nothing new or different from the plays they were seen in on former visits. They took their benefit on the 14th.

Susan and Kate Denin began a fortnight's engagement on March 17th in "Romeo and Juliet" with Susan as Romeo and Kate as Juliet. Then came in succession: "Love's Sacrifice", "Pizarro", under the name of "Rollo", "The Wife", "Idiot Witness", "Rob Roy", "Dead Shot", "Nan the Good for Nothing", "Lucretia Borgia", "The Honeymoon ", "Fazio", "Ingomar", "The Stranger", and "Therese", closing their engagement on the 29th.

James H. McVicker, who had returned from his starring tour in England, appeared at the Chicago on the 31st, opening in the old favorite, "Gamecock of the Wilderness" and "Sam Patch in France". On April 3d the stock company was seen in "Captain Kyd" and "All the World's a Stage", with McVicker, Myers and Miss Woodbury in the principal parts.

April 7th the well and favorably known Eliza Logan opened as Parthenia in "Ingomar". She was not suited to the part, but her ability as an actress overcame any disadvantage. McFarland was very well received in the part of Ingomar. The play was kept on until the 10th when it was replaced on the 11th by "Adrienne the Actress" with "John Dobbs" as the farce. "Lucretia Borgia" was Miss Logan's selection for her last night, the 18th.

John Brougham now stepped into the star roles, opening with "Dombey and Son" and "Sketches from India". This fine Irish actor remained for sometime giving the plays he had been seen in previously, all of which were well received.

The next important star to join the company was James E. Murdock. He opened on May 22d in "Macbeth" and remained for several days offering a repertoire of Shakespearean plays. He had always been a favorite in Chicago and, although he offered nothing new, the plays were well done with the support of the stock company. From the time of Murdock's departure until the arrival of the next visiting player the stock company repeated many of their old plays.

June 3d saw the return of Caroline Richings and her father, Peter. Both made a favorable impression in their opening opera, "Derwent Manor", and their second selection, "The Prima Donna". The Richings continued until the 12th, when they gave way to another Chicago favorite, C. W. Couldock, who opened on the 14th in the always popular "Willow Copse". He changed the bill on the 17th and gave "Hamlet" with McFarland as the Ghost, Miss Woodbury as Ophelia, and Ann Marble as the Queen. "Sudden Thoughts" proved an amusing afterpiece. "Macbeth" was again presented on the 18th, and while Couldock was a splendid Macbeth, Miss Woodbury was unequal to the requirements of Lady Macbeth in which part she was unfortunately miscast. On the 19th, "Othello" was the offering, and here we find a new name, a Miss Ingersoll, who appeared as Desdemona. She displayed considerable ability but for some reason her name soon disappeared from the roster. "Richelieu" was Couldock's selection for the 20th, with "Katharina and Petruchio" as an afterpiece. The star was seen in both plays and Henrietta Irving was the Katharina in the latter. Couldock continued until the 22d, repeating "The Willow Copse" and concluding with "King Lear".

Couldock was replaced by that good actor, E. L. Davenport and his wife, Fanny Vining, who opened July 1st in "St. Marc", a play by J. H. Wilkins, with this

CAST

St. Marc	Mr. Davenport
Duke Deono	Mr. McFarland
Gismando	Mr. Myers
Lorenzo	Mr. Wright
Roserio	Mr. McClennen
Delcastro	Mr. Lamb
Dianora	Fanny Vining
Theresa	Miss Woodbury

August 27th brought H. B. McCarthy and his sister, Marian, in the play, "Perfection". Brian O'Lynn and "Yankee" Miller from the Yankee Robinson Company appeared in "Sam Patch in France" at a benefit for Mrs. Alterus.

On August 29th it was announced that Katie L. Woodbury would appear for the first time under the name Mrs. W. H. Riley in the play of "Pizarro" with W. H. Riley playing Pizarro. W. H. Riley was born in Boston, Mass., in 1833. After performing in the eastern theatres he went west where he remained most of his life. He became very popular in Chicago and Milwaukee, Wisconsin. He married Katie Woodbury, sister of Susan, the latter known later as Mrs. McFarland, and still later as Mrs. Perrin. Mr. Riley died in New Orleans, La., November 16, 1867. His official funeral was held in the following February at Indianapolis, Indiana, under the auspices of the Masonic fraternity. No funeral in the Indiana city was ever attended by a greater number of people. It required all the carriages in the city and seventeen street cars to transport the crowd, such was Mr. Riley's popularity. After his death, his wife operated one of the most successful repertoire companies in the country. There were few towns in the middle states that were not, at one time, familiar with the name "Mrs. W.H. Riley's Dramatic Company". This lady, it will be remembered, made her stage debut in Chicago.

September 4th Mr. and Mrs. Florence opened with their usual three short plays, "The Young Actress", "Born to Good Luck" and "A Lesson for Husbands". With this type of entertainment they continued for their two weeks' stay. After their departure the stock company operated without the assistance of a star until October 1st, when Mr. and Mrs. George F. Brown arrived to add interest to the productions. Their opening was in "Romeo and Juliet" supported by Susan Denin; the evening's entertainment included "Sketches in India". Mr. Brown was a singing comedian of considerable merit.

October 3d Susan Denin appeared in the title role of "Lucretia Borgia" with McFarland as Genero. Mr. and Mrs. Brown gave a grand medley of dances. "The Honeymoon " was the afterpiece with Miss Denin as Juliana and Mr. McFarland as Duke Aranza. Miss Denin took her benefit on the 4th, presenting "Asmondus" and followed it with "Jack Sheppard". Mr. and Mrs. Brown appeared in a favorite sketch.

The 5th saw "Somnambulist", "Two Gregorys" and "The Young Scamp". October 7th, "Queen of Abruzzi" and "Jack Sheppard" were presented by Miss Denin and the stock company, while Mr. and Mrs. Brown were seen in their comedy skits and musical numbers. The same program was repeated on the 8th. October 9th, "Fazio" and "Jack Sheppard" were the offerings; and on the 10th "Lucille" with Susan Denin in the title role, McFarland as St. Cyr, and Brown as Isaac Schuyler. "The Idiot Witness" was the afterpiece. On the 11th Miss Denin closed her engagement with a repeat of "The Queen of Abruzzi".

October 13th Peter and Caroline Richings were again welcomed in a presentation of "Daughter of the Regiment" followed by "A Roland for an Oliver". The 14th, "Betsy Baker" and "Extremes" were the offerings of Caroline and her father. "Wife's Secret" and "The Muleteer" were produced on the 18th. After successfully appearing in the plays they had given before, the Richings closed their engagement on October 25th.

Eliza Logan again opened on the 27th in "Evadne", supported by McFarland, Riley, Wright, Linden, Mrs. Alterus and others of the stock company. She followed "Evadne" with "The Hunchback", "The Lady of Lyons", "Romeo and Juliet", "Adrienne the Actress", "Adelgatha", "Italian Bride" and "Lucretia Borgia". Miss Logan closed in Chicago on November 8th and was replaced on the 10th by Maggie Mitchell, who opened in "Satan in Paris" followed by "Kitty O' Sheah", "Husband on Sight", "Captain Charlotte", "Madeline", "Eton Boy", "French Spy" and "Mischief Making", "Lady of Lyons", and "Limerick Boy". Miss Mitchell finished her engagement on the 22d with "Jack Sheppard" and "The French Spy".

Frank Chanfrau was the next guest star. Supported by Miss Albertine, he opened on the 23d in "A Widow's Victim" with "Bob

Nettles" and "New York As It Is", the latter with this

CAST

Mose	Mr. Chanfrau
Joe	Mr. McFarland
Meadows	Mr. Watts
Chas. Meadows	Mr. Riley
Wm. Twill	Mr. Linden
Sam Sharpe	Mr. Lamb
Hugh	Mr. McClennen
Old Man	Mr. Rice
Mrs. Meadows	Mrs. Marble
Susan	Mrs. Alterus
Emily	Miss Woodbury
Katey	Miss Clayton
Kitty	Miss Monroe
Ruth	Miss Sharpe

On the 24th "Husband on Sight", "People's Lawyer" and "New York As It Is" were Chanfrau's offerings. On the 26th "Linda" and "The Widow's Victim". "Linda" was repeated with the same cast, which was

CAST

Mose	Mr. Chanfrau
Edward Bradley	Mr. McFarland
Linda	Miss Albertine
Emma Bradley	Miss E. Clayton

It was followed by "Ireland As It Is". On the 28th "Toodles" and "The Merchant of Venice" were given with Mr. Watts as

Shylock. This was on the occasion of the star's benefit. December 1st, " Mose in California" and other short plays with a special feature of "The Drunken Combat" by Chanfrau and Miss Albertine was the dramatic fare given the audience. Mr. Chanfrau and Miss Albertine thus finished their Chicago visit.

December 8th Mr. McFarland took a benefit and two new players were ushered in, W. F. Johnson and Susan Denin. The plays were "School for Scandal", which had not been played for some months, and "The Gunmaker of Moscow" which had this

CAST

Ruric Nevel	Mr. McFarland
Rosalind	Miss Woodbury
Zenoba (with songs)	Ella Clayton

On the 9th, "Lady of Lyons" was presented with Miss Denin as Claude and Miss Woodbury as Pauline. December 10th Mr. Wright took a benefit and offered "The Bride of Lammermoor", followed by "Bob Tails and Wagtails". "Somnambulist" and "Tom and Jerry" were the plays for the 11th.

December 12th, "The Gypsy Farmer" and "Buried Alive" were presented, on which date a benefit was given for Mr. Linden. It was followed by "Lucretia Borgia" and "Gypsy Farmer" on the 13th, and "Ernest Maltraverse" and "La Tour de Nesle" the 15th.

A benefit was given for Mr. McClennen on the 17th with a presentation of "Idiot Witness" and "Dred" or "The Dismal Swamp", dramatized by C. W. Taylor from Harriet Beecher Stowe's novel. It was thus

CAST

Dred	Mr. McClennen
Nina Gordon	Miss Woodbury
Peter Tidmarsh	Mr. Linden
Harry Gordon	Mr. Riley
John Crippe	Mr. Wright
Tom Gordon	Mr. McFarland
Old Tiff	Mr. Lamb
Tom Tit	Mary Marble
Mrs. Gordon	Mrs. Alterus
Mrs. Nesbitt	Miss Monroe
Lisette	Miss Clayton
Aunt Tilly	Mrs. Marble

On the 18th "The Young Scamp" was presented with Miss Denin as Joseph and Mrs. Linden as Eliza. J. H. Wright was given a rousing benefit on the 19th with "The Momentous Question" and "Chicago in 1812". The last play was thus

CAST

Ensign Romayne	Mr. Wright
Wah-Wah-Gee	Mr. McFarland
Mrs. Romayne	Miss Woodbury
Mrs. Heald	Mrs. Marble

Miss Denin closed her engagement on the

20th and was replaced by George E. "Yankee" Locke, who opened on December 22d in the plays done on his former visit. Mr. Locke continued at the Chicago for the balance of the year and until January 14th of the next year. He received a benefit on December 31st.

NORTH'S AMPHITHEATRE.— This theatre was now successfully operating on Monroe between Clark and Wells Streets under the management of Levi J. North and Company, with F. Whittaker as stage manager. "Director of the Circle" was the attraction on January 4th, 5th and 7th. January 12th a special feature was offered entitled "Sprites of the Silver Shower" with W. H. Franklin, a high-light of the exhibition, turning sixty somersaults. The spectacle was kept on with the addition of Professor McFarland, giving a wooden shoe dance on a tight rope. Mlle. Marie was again riding. This bill was repeated on the 16th.

"Cinderella", which had been announced some time before, finally reached production on January 22d of this year. The managers expanded themselves in lavishness in this spectacle and requisitioned forty or fifty children to enhance its magnitude. Among the featured players was Mlle. Marie, Master Willie, Ben Jennings, Franklin and Levi North. The presence of children in the exhibition did not attract the opposition of Anthony Comstock, Judge Gerry or

Jane Adams at that time, as did the performance of "The Black Crook" later. That production was the cause of all the agitation against children appearing on the stage. So North's "Cinderella" went merrily on its way garnering many shekels from the amusement seekers. Frontier towns like Chicago was then are pretty liberal for awhile, but when they start the "pious parade" they certainly do become extreme.

North's Amphitheatre devoted most of its feature entertainment to the circus angle, as it gave this outdoor impresario an excellent opportunity to get his summer show in first class shape and, as that had always been his sphere, he was loath to forsake it, nor did he.

THORNE'S NATIONAL.— While playing up and down the Erie Canal a year or two prior to 1856, Levi North had met Charles R. Thorne who was visiting the same towns with his repertoire show. As misery likes company he now made a deal with Thorne to open in his Chicago Amphitheatre on August 4th. All was considered settled, and Thorne brought in his company, rehearsed and was ready to open on August 4th, 1856, the date that had been set. However, a dispute arose between North's Chicago manager, Mr. Harvey, and Mr. Thorne, and the opening did not materialize on the date set.

After much argument, Thorne decided to

take the easiest way out and avoid further trouble, so he fixed up what was called the North Market Street Hall, and changed its name to Thorne's National Theatre. This hall was located midway between Clark and Dearborn Streets on Michigan Street, later called Austin Street and now known as Hubbard Street. It was deserted as a theatre shortly after Thorne left it and it burned on April 18, 1859, at which time it was being used as a police station.

Thorne opened here with his stock company on August 12, 1856, in John Tobin's well known play, "The Honeymoon", with the following

CAST

Duke	Chas. R. Thorne
Roland	L. G. Mestayer
Jacques	Wm. F. Johnson
Count	W. H. Thorne
Balthazie	Harry St. Maur
Campello	Charles Wilson
Juliana	Mrs. Chas. Thorne
Volante	Emily Thorne
Lamonia	Ira Couti

This was a comparatively good stock company, and they gave a very satisfactory performance of Mr. Tobin's excellent play. Among others in the company whose names did not appear in the above cast were: S. Cogswell, D. H. Howard, J. J. McCloskey, Charles Thorne, Jr., Julia Smith, Miss

Cogswell, and a Miss Hanson. There were several good singers in the organization and Mr. Thorne took advantage of the talent by introducing "The Star Spangled Banner", "Marseillaise" and "Hail Columbia". At the conclusion of "The Honeymoon" the usual farce was presented, which on this occasion was "Simpson and Company".

A change of bill was usually the policy, so on August 14th "The Hunchback" and "Perfection" were put on, followed on the 15th by "The Stranger" and "The Young Widow". On the 16th "Maid of Crossey", "Dead Shot" and "Robert Macaire" were well played. The public was given "The Lady of Lyons" and "No Song, No Supper" on the 18th. "Rob Roy" and "Who Speaks First" were the offerings on the 19th, followed on the 20th by "Don Caesar de Bazan" which received a hearty welcome.

The company then repeated some of these plays and Thorne decided it was about time for a benefit for some one. Mr. Mestayer was chosen as the recipient, the date set for the 28th at which time Kate Denin, already known to Chicago through her appearance with Rice's company, appeared at the National in "The Wife". She was next seen in "The Hunchback" with "The Irish Emigrant" as the afterpiece. On September 1st "Love and Murder" combined with "A Soldier's Daughter" made up the evening's entertainment, followed by "Therese" and "Poor Pillycoddy" on the 2d. "Guy Mannering" was given on the 3d with this

CAST

Meg Merrilies	Kate Denin
Julia Mannering	Mrs. Chas. Thorne
Lady Bertram	Emily Thorne
Dandie Dinmont	Chas. R. Thorne
Dominie Sampson	W. J. Johnson
Henry Bertram	L. Mestayer

The repertoire continued with "Charles II" and "Spectre Bridegroom" on the 4th; "Arline" or "The Rose of Killarney" on the 5th; "Damon and Pythias" and "A Roland for an Oliver" on the 8th; and "Poor Soldier" and "A Belle's Stratagem" the 9th. "Sweethearts and Wives" and "Rough Diamond" were presented on the 10th; "Gasbarodo the Gondelier" and "Slasher and Crasher" on the 11th; and "Asmondus" and "My Sister Kate" on the 12th. September 15th the plays were "Iron Chest" and "Invisible Prince", the latter with this

CAST

Dan Leander	L. Mestayer
Folrobond	J. J. McCloskey
Princess	Emily Thorne
Apricotina	Mrs. C.R. Thorne
Marquis Anysido	J. J. McCloskey
Count Palava	W. J. Johnson
Diego	Harry St. Maur
Queen Blouzabella	Miss Cogswell
Xquisiletetelepet	Julia Smith
Toxalittletattle	Miss Hanson
Fairy Gentilla	Kate Denin

Miss Denin closed her engagement on the 20th. September 22d Mr. Owens appeared as "Paul Pry" followed by "The Windmill" as the afterpiece. By way of an added attraction Campbell's Minstrels were interpolated. On the 23d Owens was seen in "Poor Gentleman" and "Toodles"; the 24th, "Sweethearts and Wives" and "Betsy Baker". On the 25th, "Heir at Law" was presented with Owens as Dr. Paugloss; J. J. McCloskey as Ezekiel Homespun; Johnson as Lord Duberly; Mestayer as Dick Dowles; and Miss Mestayer as Cilly Homespun. On the 26th Mr. Owens was given a benefit with a repeat of "Paul Pry". His final appearance was on the 27th at which time "The Hypocrite" was the play and Campbell's Minstrels the balance of the attraction.

Thereafter, the plays were: "Lady of Lyons" and "The Honeymoon" the 21st; "The Idiot Witness" and "Faint Heart Ne'er Won Fair Lady" on the 22d. "William Tell" and "The Good For Nothing" pleased the patrons on the 23d. "The Mountaineers" followed on the 24th; "Midnight Hour" and "Old Guard" on the 25th; and "Golden Farmer" on the 27th.

On the 28th Kate Denin again opened with the company in "The Wife". The following night she presented her old favorite, "The Hunchback", and on the 30th, "Fazio" was received with considerable pleasure.

October 1st O. B. Collins appeared in

"Born to Good Luck", a play which had been seen often at the Chicago Theatre. It was followed by another old one, "How to Pay the Rent". On the 3d, Collins gave "The Irish Ambassador" and repeated "How to Pay the Rent". The 5th, "Irish Genius", "Capital Match" and "Teddy the Tyler" were Collins' offerings. On the 7th, he repeated "Irish Ambassador" with this

CAST

Sir Patrick O'Phinpo	Mr. Collins
Prince Rudolph	W. J. Johnson
Count Morenas	Mr. St. Maur
Baron Laurencecroft	Mr. McCloskey
Isabella	Emily Thorne
Lady Emily	Mrs. C.R. Thorne

October 8th Mr. Thorne moved Mr. Collins and his stock company to the Metropolitan Hall. Here they offered the same plays they had presented at the National. The records show that Collins became Thorne's partner, but it was of brief duration for he left the company very shortly.

After the departure of Collins, Thorne brought in another Irish star in the person of Sam Ryan, who opened in "The Irish Attorney". This Sam Ryan later married Kate Denin whom he evidently met while with Thorne's company. It was not an enduring match as he was accused by his wife of deserting her and eloping with Mary Ellis, author of "As Told In the Hills". On the

14th Ryan and Thorne's company presented "Irish Attorney" again. He didn't remain the star long as Mr. Collins returned and opened October 15th. Mr. Ryan was still with the company, however, as he appeared as Paddy Miles in "The Limerick Boy" with the addition of a "jig". Collins again presented "The Irish Post".

Miss Denin now appeared with the company on the 16th in "The Honeymoon". On the 17th a farewell benefit was given Mr. Collins when "Rough Diamond", "His Last Legs" and "Irish Post" were given.

October 20th the Richings appeared in "Old Heads and Young Hearts", while Mr. Linden and Mrs. Alterus presented "Deaf as a Post". The Journal, dated October 20th of this year, paid high tribute to Peter and Caroline Richings and lauded them for their splendid dramatic achievement while in this city. "The Sorceress" was the presentation on that date, followed by the farce, "The Spectre Bridegroom". This play called "The Sorceress" should not be confused with Gilbert and Sullivan's opera of the same name.

October 21st "Derwent Manor" and "Poor Pillycoddy" were presented. A Chicago newspaper of this date, in a story calling attention to the number of theatrical attractions scheduled for the city, incidentally stated: "Last but not least, comes the veritable "Yankee Robinson". Even he has made up his mind that Chicago is the place for amusements and is about to forsake 'the tent' and take his lodgings with us, and with all our hearts we bid Yankee welcome."

At this time Mr. Thorne, discouraged with his lack of success, gave up and bade a temporary good-bye to Chicago. Charles R. Thorne was a good actor, but he always felt the urge for a managerial career from the time of his first appearance on the stage. Soon after this first appearance he went to Richmond, Virginia, as a juvenile leading man. In 1835 he married Maria Ann Mestayer. His desire to manage overcame his judgment and, not being allergic to grief, he undertook that troublesome vocation and took a company to South America. In many of the towns they played, his wife, Mrs. Thorne, was the only white woman the natives had ever seen.

Shortly after he returned to the States he organized a repertoire company and with it played the towns along the Erie Canal. It was at this that he met Levi North who was playing the same towns with his North American Circus, as has been mentioned heretofore. After the collapse of his hopes in Chicago, this ambitious trouble hunter went to Australia and from there to England, the most perfect place for barnstorming discovered since Oliver Cromwell banished the actors to a life of vagabondage.

After returning to America his wife

died. He later married Mrs. James Stark. He died in San Francisco on December 13, 1893, after a life which was as eventful as it was unfortunate.

HALLS.— The records on the various Halls during 1856 are scattered and meagre. Several small Halls, under diverse names, sprang up and then disappeared temporarily.

METROPOLITAN.— This Hall became increasingly important during the year and eventually entered the class of the Theatre. On January 22d, 23d and 24th, The Euphonians, consisting of Henry Rainey, J. H. Stillman, Mrs. Rainey and Mrs. Stillman, gave a splendid concert. On the 30th an Amateur Concert was given.

June 27th Ole Bull, Adelina Patti and Company appeared here with their usual excellent concert. On July 1st, 2d and 3d, the Hutchinson Family were billed; and on August 20th, Tom Thumb again appeared.

August 27th Pyne and Harrison's English Opera Company opened at this amusement place, presenting on that occasion "The Bride of Lammermoor". Mr. Harrison was one of the best tenors that was ever on the English stage, and the announcement of his appearance met with immediate appreciation and approval. Louisa Pyne was the undisputed equal of Mr. Harrison as a singer. She had no superior as a soprano in this or any other country. "Her voice," says Ireland, "is as pure, fresh and melodious as an English skylark." She eventually returned to England where she remained the balance of her life. They were enthusiastically received and genuinely appreciated when they appeared in Chicago in their favorite operas: "La Sonnambula", "Bohemian Girl", "Maritana", "Fra Diavolo" and "Crown Diamonds".

On October 2d a Grand Concert closed a three nights' engagement. And on October 5th, Chandler Robbins presented a grand operetta.

As has already been recorded, Thorne's stock company moved into the Metropolitan on October 8th and held the boards until the latter part of the month, Emma Stanley replaced them on October 28th with what she announced as her famous "Drawing Room Entertainment".

November 11th, 12th and 13th Strakosch and Parodi gave a concert. They were followed on the afternoon of the 29th by Henry Abner, who brought in the "Great Western". On December 4th Wendell Phillips appeared. December 25th a Grand Musical Entertainment by the New England Bards was given as a benefit for Frank Lombard.

MISCELLANEOUS.—Among the small amusement places that had sprung up by this time can be found the Apollo Concert Saloon, which held an occasional concert. One of these the week of November 29th featured Emma Kiting. This Hall was located in the South Basement of the Masonic Temple on Dearborn Street opposite the Post Office.

PHELPS OPERA HOUSE, formerly Dan Emmett's Variety Hall, was located at 104 Randolph, between Clark and Dearborn. On January 3, 1856, J. G. Lombard, brother of Frank Lombard, was given a benefit in this Hall. Dan Emmett was given a benefit the following night at the Metropolitan Hall.

One other place of amusement is mentioned during this year under the name of a German Theatre. This was located at Wells and Indiana Streets, the latter afterwards renamed Grand Avenue. There is no record, however, as to the entertainment that held forth here.

CIRCUSES.— G. F. Bailey and Company, successors to June and Turner, came to Chicago on October 1st for two days, billing La Petite Marie, Wm. Carroll, J. M. Ward, Master Charley, Madam Carroll, Mr. Mulgrove and Master William. The Bailey here mentioned is not related to James A. Bailey who later came into the circus picture.

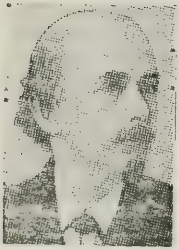
CHICAGO STAGE

ITS RECORDS AND ACHIEVEMENTS

THEATRES, AMPHITHEATERS, OPERA HOUSES, HALLS, CIRCUSES

1857 - 1858

CHAPTER XI



DION BOUCICAULT

The new year at the Chicago Theatre found "Yankee" Locke appearing in "The People's Lawyer", probably better known as "Solon Shingle". He was supported by the same stock actors as at the close of the previous year. But on January 3d Locke closed his engagement with the plays "Cherubusco" and "Green Mountain Boy".

Locke was replaced by C. W. Couldock, who returned to present the same plays he had on previous occasions: "Hamlet", "Willow Copse", "Richelieu", "The Advocate" and "Merchant of Venice". He closed on January 14th and the company, without a star, gave a benefit on the 16th for Mrs. Alterus.

J. H. McVicker returned on the 20th as a full-blown star, presenting a repertoire of short plays. He opened in "Man of the World" and "Your Life's In Danger", with the support of Susan Woodbury and Ann Marble. The 21st his selection was "Home in the West" and "Hue and Cry" followed on succeeding nights by "Man of the World" and

"All the World's a Stage"; "Taking Chances" and "Sam Patch". He closed on the 24th and his successor, J. W. Wallack, was announced to open on the 26th.

Of all names in early American theatricals few are better known than that of J. W. Wallack. He was born in Lambeth, England, on August 26, 1794. At the age of eighteen he excelled as Laertes in "Hamlet". His American stage debut took place September 7, 1818, at the Park Theatre in New York as Hamlet. He starred for years in England and America, and was an efficient manager of theatres here. He died in New York on December 25, 1864. He was the father of Lester Wallack.

Wallack selected "King of the Commons" as his introductory play, followed by "The Bridal" on the 27th; Byron's "Werner" on the 28th, repeated on the 29th. "The Iron Mask" was the attraction on the 30th and it was continued until February 2d. On the 3d the star appeared as the Dane in "Hamlet" supported by McFarland as the Ghost, Miss Woodbury as Ophelia, and Ann Marble as the nurse. February 4th "The Iron Mask" was repeated, with "Merchant of Venice" on the 6th and "Richard III" on the 7th, at which time Mr. Wallack made his farewell bow to the Chicago audience.

On Mr. Wallack's departure the stock company gave a benefit for Harry Linden. This popular actor was born in Richmond, Virginia, on October 2, 1831. He made an appearance at the Bowery in New York, after which he went to Chicago in 1856 with the intention of staying six months, but remained two years. His wife was the former Laura Bentley. They were very popular in Chicago and their last benefit was a large one.

January 16th Mr. and Mrs. Florence paid their annual visit, opening in "The Irish Emigrant" and "A Lesson for Husbands", followed by "Irish American" and "Yankee Modesty".

On February 11, 1857, John Blake Rice announced his retirement from theatricals. He had come to Chicago just ten years before and, through thrift and a world of theatrical experience had made a good reputation and considerable money. He now saw the handwriting on the wall and was convinced that his present theatre on Washington Street faced a dismal future. Levi North was making quite a success of his Amphitheatre with the multiple and diversified attractions he was offering a capricious public. And the popular James H. McVicker was preparing to launch McVicker's Theatre farther south, in which direction the population was spreading. Dan Emmet, at his Variety Theatre on Randolph Street, was garnering the shekels jingling in the pockets of minstrel show lovers. These, together with the innumerable halls where the best of musical talent was heard from time to time, convinced Mr. Rice that it was about time to ring down the final curtain in the Chicago Theatre.

Perry Marshall had been the treasurer for Mr. Rice and, as such, felt sure that he knew a few things that Rice didn't. This difference of opinion is a mental ingredient that spurs many on to success or failure. If Marshall felt the urge to satisfy an ambition to be a theatrical manager, why should Rice discourage him? And he didn't. Mr. Marshall assumed the lease and became the manager. The first thing he did was to bring in J. G. Hanley, who had been a successful and popular actor five years before. He hoped the public would remember him. But they didn't. Theatre patrons have an unpleasant habit of forgetting a performer very readily, and unless an actor keeps constantly before the customers, or devotes a portion of his income to advertising, or, last but not least, plays well a good part in a good play, he will go "back to the foul dust from which he sprung, unwept, unhonored and unsung."

Unhappily, good actor that he was, Hanley did not meet the expectations of Mr. Marshall. William McFarland and his wife, Susan Woodbury, retired from the cast of the Chicago Theatre when Mr. Marshall took possession. They transferred their talents to Levi North's Amphitheatre and took with them at least some patronage. The first attraction brought in by Marshall was the rising soubrette, Maggie Mitchell, who opened on February 23d in "Satan in Paris" and "The Maid With the Milking Pail" supported by J. G. Hanley, who became stage manager, and the rest of the stock company. Miss Mitchell included in her repertoire "The French Spy", "Pet of the Petticoats", "Little Treasure" and "Margot, the Poultry Dealer".

After Maggie Mitchell closed her Chicago engagement, Mr. Marshall engaged Mrs. George Farren, a splendid actress, but one who had never been a drawing card as a star. She had made her first appearance on a stage at the Chatham Garden Theatre in New York in 1824, when she was but a child.

Mrs. Farren opened on March 17th in "The Gamester" with this

CAST

Mrs. Beverly	Mrs. Farren
Mr. Beverly	Mr. Hanley
Suklen	Mr. Linden
Charlotte	Mrs. Pennoyer

Other members of the company made up the balance of the cast. For the afterpiece, "Faint Heart Ne'er Won Fair Lady" was put on. On the 18th and 19th she was seen in the title role of "Jane Shore", supported by Henrietta Irving as Alicia, Hanley as Dumont, Riley as Glocester and J.S. Wright as Hastings, minor parts filled by other members of the company. March 20th "Camille" was the attraction followed by "The Rights of Women" as an afterpiece. "Mary Tudor" was presented on the 21st and on the 23d "Second Love" by J. Palgrave Simpson was done with this

CAST

Elinor Ombrey	Mrs. Farren
Thornhill	Mr. Hanley
Dangerfield	Mr. Riley
Hawbuck	Mr. Linden
Mildred Vernon	Miss Irving
Lucy	Mrs. Pennoyer

"Geralda" and "Taming a Tiger" were the plays on the 26th, and on the 28th "Peg Woffington" was the offering with Mrs. Farren as Peg, Hanley as Triplet, J.S. Wright Pomander, and Henrietta Irving as Mabel Vance. On the 29th, "St. Mary's Eve" was given with this

CAST

Madeline	Mrs. Farren
Major Wentworth	J. S. Wright
Mary Mayfield	Mrs. Alterus
Dame Mayfield	Mrs. Radcliffe

This concluded the engagement of Mrs. Farren, which had been financially disappointing.

At her departure came another actor of

excellent reputation, James H. Hackett, who opened March 30th. Mr. Hackett was born in New York on March 16, 1800, a descendant of one of the oldest families in Ireland. For this reason he was often called "Baron" Hackett. He made his first appearance with a professional company in 1816 at Newark, New Jersey. Ten years later, in March, 1826, he appeared at the Park Theatre in New York in the character of James Woodcock in "Love in a Village". He married Catherine Leesuggs, a capable actress. She had passed on before he appeared in Chicago. Hackett was often called the only Falstaff.

Hackett opened his engagement with "A True Kentuckian" by W. B. Benard, who took the hero from Paulding's "Lion of the West". It was presented at the Chicago Theatre with this

CAST

Nimrod Wildfire	Mr. Hackett
Freeman	Mr. Hanley
Percival	Mr. Riley
Jenkins	Mr. Linden
Pompey	Mr. Fredericks
Mrs. Wallope	Mrs. Pennoyer
Mrs. Freeman	Mrs. Alterus
Mary	Mrs. Wright
Caroline	Miss Irving

This play was followed by "Mons. Mallet ". The original version of this play has been shortened and is now used as an afterpiece at the period under discussion.

It is interesting to note here Mr. Hackett's connection with the play "Mons. Mallet". In the orchestra of Biven's Theatre, Albany, N. Y., was an old Frenchman by the name of Mons. Mallet (pronounced Malla). This was the person from whose history Hackett first conceived the idea for the play of "Mons. Mallet". Mallet was ardently attached to Napoleon and after the exile of the emperor was obliged to flee to the United States, leaving behind him an only and beautiful daughter. He took up his abode in an obscure New England village. He called daily at the post office for a letter from his daughter, asking for a letter for Mons. Mallet and was answered in the negative, the clerk seeing no such name as Malla (spelt Mallet). The poor Frenchman was nearly insane at the disappointment. Still he called at the post office daily, and received the usual answer of "no letter for Mons. Malla." By accident the letter was discovered by a person who understood French, and the old Frenchman received the joyful news of his daughter's safety. Shortly afterwards she arrived in the United States. Mr. Hackett was playing Mons. Mallet many years ago in Boston. Judge of his surprise when he was informed that the hero of this play was then in the orchestra.

Hackett's offering for the 31st was

"Henry IV" in which he played Falstaff, with Mr. Hanley as Holspur and Mrs. Pennoyer as Lady Percy. It was followed by the farce "Fire Eaters". April 1st Hackett appeared as Rip Van Winkle. It was said that he was the original Rip but that claim has been disputed. He, at least, was the first actor generally identified with the part. The version he used was a dramatization by W. B. Bernard and not the Joseph Jefferson version. The supporting cast included Radcliff as Perseverance, Mrs. Marble as Gertrude, and Wright, Riley, Bradley, Keene, Ashmer, Chandler, Hall, Lamb and Stewart in male parts, with Miss Irving, Mrs. Pennoyer and Mrs. Knight in the female parts.

April 2d "Henry IV" was repeated, and on the 3d, when Hackett took a benefit, it was again presented, but with the farce, "Slasher and Crasher" as the accompanying play. April 6th "Merry Wives of Windsor" was the attraction with this

CAST

Sir John Falstaff	Mr. Hackett
Mr. Ford	Mr. Hanley
Mr. Page	Mr. Riley
Dr. Caius	Mr. Wright
Sir Hugh Evans	Mr. Lamb
Shallow	Mr. McClennen
Slender	Mr. Linden
Mrs. Ford	Miss Irving
Mrs. Page	Mrs. Pennoyer
Mrs. Quickly	Mrs. Marble

The farce which followed was "Cool as a Cucumber" played by Mr. Hanley and Mrs. Alterus.

On the 7th "Rip Van Winkle" and "A True Kentuckian" were again presented. The 8th saw a repeat of "Merry Wives of Windsor", and on the 9th "Henry IV". Hackett finished his engagement on Saturday, April 11th.

Monday, April 13th, Dora Shaw made her initial appearance in "Camille" and "Faint Heart Ne'er Won Fair Lady". She was practically an amateur and as such she was tolerated in the difficult part of Camille.

April 14th A. J. Neafie returned, and gave his usual repertoire of Shakespearean and other classic plays. Nothing new was seen until the 22d, when J. M. Weston was announced as an additional feature. "Julius Caesar" was presented on the 23d with Mr. Weston as Mark Anthony to Neafie's Brutus. Neafie finished his engagement on April 24th with "Richard III". A benefit was given for Mr. Wright on the 27th at which time members of Yankee Robinson's company appeared.

April 28th the famous Lola Montez appeared in person in the drama "Lola Montez in Bavaria". This highly publicized actress who was also known under the titled name of the Countess Lansfeldt, was born at Limerick, Ireland, in 1818, and was christened Maria Dolores Rosanna Gilbert. She had a hectic career off the stage with which these records are not concerned. When she appeared on the Broadway Theatre stage in New York in 1851 in the ballet "Betty the Tyrolean", she failed to live up to her publicity and was consequently disappointing like many others whose importance is so often over emphasized. "She was graceful, but not brilliant", says Ireland. She affected her patrons in Chicago much like the old lady who, on seeing President Jackson for the first time, shook her head and remarked, "He's only a man after all." Lola Montez died in New York City on January 19, 1861, of paralysis. She was only forty-three at the time of her death.

"Lola Montez in Bavaria" in which she opened in Chicago had this

CAST

Lola Montez	Lola Montez
King	Mr. McClennen
Doebelle	Mr. Riley
Pophinheim	Mr. Wright
Duchess	Mrs. Knight
Princess	Mrs. Pennoyer

May 1st Lola appeared in "Margot the Poultry Dealer" followed by "Rosalie Bouquet". Mr. Wright was her principal support. "The Cabin Boy" was Lola's next offering and at the conclusion of this short play Lola did her famous dance. "The Irish Tutor" was the afterpiece, with Mr. McCarthy doing

O'Toole.

On May 4th what was announced as a new company made its appearance. It was headed by James Anderson with a Miss Ellsworth as the leading lady, both appearing in the opening play, "Macbeth". Others included in the company were: Mr. Hanley, Mr. Bradley, Mrs. Bernard, Mrs. Hill and several others. This Anderson was born in England and first appeared in America at the Park Theatre in New York in 1844.

May 5th the attraction was "Ingomar", with "Naval Engagement" for the farce. "Hamlet" and "Jenny Lind" followed on the 6th; and "The Elder Brother" on the 7th. A new actor, George H. Andrews, a man of considerable capability, was featured on the 8th in "Much Ado About Nothing". Mr. Andrews was born in England in 1798 and was first seen in this country in 1827 at Boston. He died in New York on April 7, 1866.

It may be noted here that Mr. Rice and his family left Chicago on April 30th for his new residence in New York.

May 9th "The Robbers" was the bill, followed by "The King's Gardener". Monday, May 11th, the patrons saw "Othello" and "My Neighbor's Wife". In the latter Mr. Lamb played Smith, which, by the way, is the first part in which James H. McVicker was seen here in 1848. May 12th, "Money" was the play, followed by "Barney Bourke"; the 14th, "Much Ado About Nothing"; the 15th, "King Lear"; and the 16th, "Lady of Lyons" and a repeat of "My Neighbor's Wife".

Jean Davenport now returned and opened May 18th in "Love", which was a favorite with this actress. The companion piece was "Maid With the Milking Pail". On the 19th, "The Hunchback" was given with Miss Davenport as Julia, Mrs. Bernard as Helen, Hanley as Master Walter, Wright as Clifford, and other members according to the requirements. The farce was "The Siamese Twins". On the 20th, "Adrienne the Actress" was given with this

CAST

Adrienne	Miss Davenport
Princess	Mrs. Bernard
Marchioness	Mrs. Radcliffe
Angeline	Mrs. Pennoyer
D'Ammount	Mr. Riley
D'Sax	Mr. Wright
Mr. Angeline	Mr. Pennoyer

It was followed by "An Alarming Sacrifice" played by Mr. Lamb, Mrs. Bernard and Mrs. Radcliffe. "Romeo and Juliet" and "The Swiss Cottage" were done here on the 21st.

May 22d and 23d "Medea" and "Siamese Twins" were the joint attraction. On the 25th, "Peg Woffington" was done under the title of "Masks and Faces". This is Boucicault's version of Reade's "Peg". "London Assurance" was produced on the 26th, and while the cast has been given on a previous occasion, we herewith repeat it.

CAST

Lady Gay Spanker	Miss Davenport
Pert	Mrs. Pennoyer
Sir Harcourt Courtly	Mr. Bradley
Dazzle	Mr. Hanley
Meddle	Mr. Hall
Dally	Mr. Lamb
Cool	Mr. Wright
Max Harkaway	Mr. Radcliffe
Charles Courtly	Mr. Riley

Then came "The School for Scandal" and "The Siamese Twins" on the 28th; "Lady of Lyons" on the 29th; and "Camille" on the 30th, at which time Miss Davenport concluded her stay.

June 1st brought the return of C. W. Couldock with the ever popular "Willow Copse". "The Advocate" was presented on the 2d, followed by "Still Water Runs Deep". On June 3d "Richelieu" was produced, followed by "School of Reform" on the 4th, and "Ion" on the 5th. On the 10th Couldock was seen in the title role of "Shylock" and "The Stranger". "Willow Copse" was seen again on the 11th. After repeating several of his former offerings, Couldock closed his engagement. He received high praise on the occasion of this visit.

June 15th saw the return of Susan Denin and with her Harry McArthur. The latter was born in England in 1834 and first appeared in America at Philadelphia in 1849. These two featured actors opened on the 16th in "Asmondus", "Rough Diamond" and "Teddy the Tyler" ably supported by the stock company. On the 17th, "Queen of Abruzzi", "Born to Good Luck" and "The Good for Nothing" were the attractions; on the 18th, "Robber's Wife" and "The Momentous Question"; the 19th, "Jack Sheppard" and "Love"; 20th to 22d, "Madeline" and "The Rival Pages"; the 23d, "Alice", "The Young Scamp" and "Honest Thieves"; the 24th, "Landlords and Tenants" and "The Wandering Boys"; the 25th, "Somnambulist" and " The Idiot Witness".

June 26th Miss Denin dug up one new to Chicago play patrons, "Louise", which was presented with this

CAST

Louise	Miss Denin
Boilese	Mr. Bradley
Bernard	Mr. Riley
Marie	Mrs. Bernard

On July 1st, after Miss Denin's departure, Mr. Marshall deviated from the form of entertainment Mr. Rice had standardized and brought in the great Ravel Family, Gabriel and Francois, assisted by the Russian artist, Yrca Mathia, and the Martinetti Troupe, consisting of Zoe, Gilbert, M. Alhart, Mons. Gropi, Mons. Dubouchet, the distinguished tight rope dancer, Miss Frances and Mons. Blondin, and a full corps de ballet. These great performers, happily supported by other members of the company, continued for some time.

On July 6th the presentation was "Harvest Home" in pantomime, followed every night by other pantomimes, including: "Magic Trumpet", "Elopement", "A Day in Cadiz", "Secret Marriage" and "Three Gladiators"; "Janet and Janette", "Parquito", "Rose and Pattilou" and "Conscript". On the 13th the Ravels appeared in their usual pantomime, but the stock company did not appear.

July 17th Mr. Blondin took a benefit, giving "John Jones", "Wanted 1000 Milliners" and "Deeds of Dreadful Note". The Ravels closed on July 31st and the regular stock company once more became the feature attraction. Their first offering was "Jack Sheppard" and "Naval Engagement" as the double presentation.

August 3d ushered in a new star, F. B. Conway, and his wife. Mr. Conway made his American stage debut on August 19, 1850, at the Broadway Theatre in New York, as Charles Surface in "The School for Scandal". He gained great popularity and was seen in the leading parts in many original American productions, among them the highly successful "Belphoeger the Mountebank". He was also the creator of Ingomar, in that fine play. Eventually, Mr. Conway became a resident of Chicago when he opened a school of acting in this city. His wife was the former Miss E. Crocker who first appeared in New York in "All That Glitters is Not Gold".

The Conways opened in "Macbeth" on the 4th, and on the 5th appeared to advantage in "Ingomar", in which Mr. Conway in particular was well received. On the 6th, "Romeo and Juliet" was presented with the Conways as the ardent lovers. The 7th saw "Camille" and "Bamboozlium", and on the 9th the offering was "Faustus" with Conway as Faust and Mrs. Conway as Mephisto. This bill was kept on until the 14th, when "The Marble Heart" was substituted with "Still Waters Run Deep" as the afterpiece. August 15th Mr. Conway took the customary benefit and repeated "Faust" followed by "Ben the Boatswain". These were the last of the Conway's offerings.

August 17th, Fanny Morant opened in "Lucretia Borgia." On the 18th the always sure-fire "London Assurance" was Miss Morant's choice. The 19th, "As You Like It" and "Swiss Swains" was the attraction, and on the 20th a play new to Chicagoans, "Retribution", was given. This was followed by "The Slave Queen" and "My Wife's Diary" on the 24th; "Female Gambler" on the 27th; and "Lady of Lyons" on the 28th. This concluded the visit of Fanny Morant.

August 29th the regular members of the stock company presented "A Lonely Man of the Ocean" and "The Wandering Boys".

On the 31st Frank Chanfrau opened with the company in "The People's Lawyer ". September 1st "Poor Gentleman" and "The First Night" were presented, and on the 2d three plays, "Ocean Child", "Limerick Boy" and "The Windmill" were given. A triple bill was also offered on the 3d, when the plays were "Model ofa Wife", "Widow's Victim" and "Toodles" with Chanfrau appearing in all three. "Black-eyed Susan", "Glance at New York" and "Dumb Girl of Genoa" were the offerings on the 4th, followed on the 5th by a repetition of plays already given. On the 7th, "The Last Days of Pompeii" was presented, with a repeat on the 8th. Mr. Chanfrau took his well deserved benefit on the 11th, when he put on "Mose" and other familiar pieces. He closed on the 12th.

Even without a star the theatre patrons were not denied good entertainment as the stock company took over the task, and on the 14th of September they gave "Shoemaker of Tolouse" and "Children of the Wood". The company continued, with little or nothing new in the repertoire until Mrs. George Farren returned on the 28th of September. Her opening play was "Lucretia Borgia", followed on the 29th by "Adelgartha", and on the 30th by "Macbeth" and "Perfection".

October 1st Mrs. Farren and the stock

company gave the familiar "Evadne" to satisfactory patronage. For the afterpiece "The Barrack Room" was put on. On the 2d a benefit was given for Mrs. Farren with "The Wrecker's Daughter" and "Peg Woffington" as the attractions. On the 3d, "Lucretia Borgia", "Child of the Regiment" and "Rights of Women" gave a full evening of entertainment. Then came in succession "The Gamester" and "The Barrack Room" on the 5th; "The Hunchback" and "Husband at Sight" on the 6th; and on the 7th and 8th, "La Fiarnia" and "Child of the Regiment".

The star concluded her stay in Chicago on the 10th and her place was taken by John Brougham who opened on the 12th in "A Gentleman from Ireland with this

CAST

Fitzmaurice	Mr. Brougham
Clover	Mr. Bradley
Charles Clover	Mr. Wright
Hugh Savage	Mr. Riley
Agnes Clover	Miss Irving
Lucy Clover	Mrs. Brougham

On the 13th "Dombey and Son" and "A Fellow Clerk" were done, followed on the 14th by "Pocahontas" and "Binks the Bagman". The 15th Brougham added "The Fast Man" to the foregoing. "Pocahontas" was still on the boards on the 16th but the companion piece was "A Serious Family". On the 17th, "Life in New York" and "The Clock Maker's Dream" was the double presentation. The 20th saw a repeat of "Dombey and Son". "The Pirates of Mississippi" was done on the 22d with this

CAST

O'Toole	Mr. Brougham
Tom Holt	Mr. Jones
Smart	Mr. Lamb
Georgine	Mrs. Knight

For the afterpiece a burlesque on "Metamora" was put on.

October 23d "Romance and Beauty" was presented with this

CAST

Jack Sain	Mr. Brougham
Frand	Mr. Hanley
Asper	Mr. Hall
Barbara	Mrs. Knight
Blossom	Miss J. Miles

Brougham closed on the 24th with two plays he had recently given.

October 26th ushered in Mrs. J. Wallack who opened in "The Italian Wife". Mr. Lamb and Mr. Hall did the old farce, "My Neighbor's Wife". The 27th Mrs. Wallack proved herself a capable Lady Gay in "London Assurance", with Hanley as Dazzle and Miss Miles as Pert. "Macbeth" and "Miseries of Human Life" made up the bill for the 28th and 29th. "Rob Roy" followed by "School for Scandal" and "Lady and the Devil" was the attraction on the 30th. Then came "Guy Mannering" on the 31st; "The Bridal" on November 2d; and on the 3d "As You Like It" was ably produced by Mrs. Wallack and the stock company.

Business, however, was not good. North had reopened with his company, and the building of McVicker's Theatre was attracting much attention, so no matter how earnestly Mr. Marshall and Hanley tried, they did not seem to increase their receipts. Still they went on trying and brought in James Wallack to support his wife, who was still with the company. The new star opened on November 4th in "The Iron Man" and drew a fair opening crowd. November 6th Mr. and Mrs. Wallack appeared in Shakespeare's "A Winter's Tale", he as Leontes, and Mrs. Wallack as Hermione. The farce was "The Fire Eaters" played by Mr. and Mrs. Lamb.

This place of amusement had not been doing well for some time despite the tireless efforts of Mr. Marshall, the lessee, and Mr. Hanley, the manager. Hence, November 7th they rang down the curtain on their company and the Chicago Theatre was closed for a short time, leaving the dramatic field to Mr. North and McVicker. But November 28th Mr. McFarland, who had leased the Chicago, reopened it with a presentation of "The Corsican Brothers", McFarland as the leading actor, and Susan Woodbury, his wife, as the leading lady.

The new management reduced the prices to 25¢ and 15¢, with 50¢ for the boxes. Frank Lombard, a local favorite, was announced as a member of the new company. The new lessee changed the name of the theatre to "McFarland's Chicago Theatre", showing he was not to be outdone by McVicker who still called his theatre "McVicker's Chicago Theatre".

McFarland's next production was " A Wonderful Woman" followed by "Napoleon's Old Guard". On December 2d, the plays were "Six Degrees of Crime" and the popular farce, "Siamese Twins". On the 3d, "Lucretia Borgia" and "Don Caesar de Bazan" were seen. McFarland was producing a style of plays that had not been used to drawing patrons seeking low prices. December 4th, "LaFitte the Pirate of the Gulf" was put on, followed by the popular "Honeymoon", and on the 5th "William Tell" was added to the repeated "LaFitte".

On the 7th a newcomer made his appearance with McFarland's company. This was C. G. Bussard, billed as "the great delineator of Yankee, Dutch and Nautical characters". He opened as Jamison Hardhead in "The Gamecock of the Wilderness" sandwiched between "Faint Heart Ne'er Won Fair Lady" and "The Siamese Twins". On the 8th the new star appeared as Long Tom Coffin in what was billed as "The Pilot". This was succeeded by "Wife For a Day", and in the course of the evening a Master LaFonte did some astonishing gymnastic tricks. "The Lady of Lyons", "Yankee Land" and "Stage Struck Yankee" furnished the amusement on the 9th. "Nick of the Woods" was the play for the 10th, with Bussard as Roaring Ralph and McFarland as Nick.

December 11th, "The People's Lawyer" and "Rip Van Winkle" were the attractions on which date a benefit was given Mr. Bussard. "Macbeth" was the offering on the 14th, followed by "Ernest Maltraverse" and "The People's Lawyer" on the 15th. On the 16th, "Camille" and "Wife for a Day" made an attractive two-play combination. "Love and Loyalty" was presented on the 17th, at which time Frank Lombard was introduced. On the 19th, "Captain Kyd" and "The Siamese Twins" were offered the patrons.

McFarland continued operation of this establishment for the balance of the year, and for a short period into the following year.

NORTH'S NATIONAL THEATRE welcomed the New Year with a production of "Roual the Hunter", which play was retained until the 10th of January. Tony Pastor did the clowning. On the 12th the bill was changed to "The Swamp Fox" or "Marion and His Men" combined with a great equestrian exhibition such as Levi North excelled in giving.

This drama was continued until January 14th, when the bill was again changed to "Azael". As an added attraction the famous Keller Troupe was brought in.

January 28th the play was replaced by "Laurline" presented by the theatre's excellent stock cast. On February 3d, "The Wandering Jew" was the offering and the Keller Troupe was re-engaged. "Christine" was the play on the 6th, followed by "Uncle Tom's Cabin" on February 9th. This was held over until March 2d, when it was superseded by "Rookwood" which featured Bonny Black Bess, the horse made famous as Dick Turpin's mare in the song:

> "Took from the rich and gave to
> the poor
> Dick Turpin and Black Bess."

March 16th "Mazeppi" was given with elaborate scenes in the circle. This play was kept on until March 20th. On the 22d a new star appeared in the person of Joseph Proctor who opened in Louisa Medina's dramatization of Dr. Bird's story, "Nick of the Woods".

Joe Proctor was a capable and much admired actor in melodrama and semi-tragic roles. He married the former Hetty Warren, who had created something of a scandal by eloping with a musician. The appearance of Mr. and Mrs. Proctor became the occasion of a family reunion in Chicago. Mrs. Rice

Ann Marble and Mrs. Proctor were sisters. This was the first time they had been together in several years.

March 26th Mr. Proctor chose "Damon and Pythias" as his vehicle, followed by "Alexander the Great" on the 27th, and "Wallace the Hero of Scotland" on the 28th. "Gio, the Armorer of Tyre" was presented on the 30th and was held over until April 3d, when it was changed to "The Avenger" or "O'Neil the Rebel". Mr. Proctor closed his Chicago engagement on April 4th, whereupon Levi J. North proceeded to bill himself as the star, featuring with him his two great horses, Tammany and Spot Beauty. This old circus performer and manager could always find a feature in one or more of his fine horses, a good aerial act, or a clown such as Tony Pastor.

"Tony" Pastor's correct name was Antonio Pastor. This all around showman was born in Greenwich Street, New York. He began his career of entertaining at the age of six by singing at temperance meetings. In 1846 he made his first legitimate appearance at Barnum's Museum, singing in a minstrel band composed of Charlie White, Billy Whitlock, Hall Robinson, and others. In 1847 he joined Raymond and Warring's Menagerie singing negro songs. He finally became a circus performer under the management of John Nathan, and then as later was a popular clown, in which capacity he was so long featured by Mr. North. On July

31, 1865, he opened the "Opera House" in the Bowery.

North did not continue his starring performance long nor did he offer anything new until April 20th when he announced the appearance of Ben Jennings, the famous clown; Harry Linden, from the Chicago; and many other features, together with the regular stock company in "Sons of the Ocean". It had this

CAST

Joe	Harry Linden
Jack	Charles Warwick
Alfred	J. J. McCloskey
Luke	Mr. McDonald
Burnfield	Mr. Evans
Hedgerton	Mr. Allen
Margaret	Miss Allen

A benefit was given for Mr. Warwick on the 21st, with "Hero of Scotland".

Mr. North had made some improvements in his National Theatre, and now announced a new company. The first star to appear on the horizon was Mrs. Thomas Hamblin, wife of the famous New York manager and actor of that name. The first play chosen by her was "Love" or "The Countess and the Serf", one of the ever popular plays so frequently chosen as a suitable vehicle by female stars. It opened on May 1st and was presented with this

CAST

Countess	Mrs. Hamblin
Huon	G. J. Arnold
Rupert	W. D. Floyd
Catherine	Miss C. Alford
Empress	Miss E. Wilton

Harry Linden, formerly of the Chicago Theatre, and Emma Wilton put on "Mr. and Mrs. White" for the farce.

The Mr. Arnold now appearing here made his stage debut at Philadelphia in 1844 and continued on the stage until 1860, when he died in Cincinnati from the effects of being kicked by a horse.

W. D. Floyd was born in New York September 7, 1832. He made his first stage appearance on November 2, 1852, in "Child of the Regiment". After leaving Chicago he joined the Wallack Company in New York and remained there for eight years. He then went to New Orleans and became manager of the Variety Theatre. He is credited with putting Dan Bryant into dramatic characters.

All in all, Mr. North should have had a very capable dramatic organization. May 6th Mrs. Hamblin was seen in "Ion", while Harry Linden and Fanny Denham gave "The Good For Nothing". "The Gamester" and "The Spectre Bridegroom" were the offerings for the 7th, and "Love" was repeated for the

8th. On the 9th "The Stranger" was presented, followed by "Hamlet" on the 11th in which Mrs. Hamblin appeared in the role of Hamlet. Then followed "As You Like It" on the 12th; "The Robbers" and "The Follies of a Night" the 13th; "Lady of Lyons" and "Love Chase" on the 14th.

May 15th brought a presentation of the familiar "Romeo and Juliet" with Mrs. Hamblin as Romeo and a newcomer, Alice Mann, as Juliet. Miss Mann was the niece of that best of American actors, Henry Placide. She made her stage debut at Cincinnati , Ohio, on May 28, 1855, in the part of Juliet. Miss Mann made a poor impression on her initial appearance in Chicago but later gained quite a local reputation as leading lady for Mr. McVicker when he opened his theatre in 1857.

"Douglas" was the attraction at North's on the 16th, with Mrs. Coleman Pope in support of Mrs. Hamblin. "Douglas" was followed by "Agnes DeVere". This closed Mrs. Hamblin's engagement.

J. W. Wallack opened on May 18th in "King of the Commons". Then came "Othello" on the 19th combined with "Urgent Private Affairs"; "Werner" on the 20th; "Richard III" on the 21st; "Richelieu" on the 22d; and "Pizarro" on the 23d, with Mrs. Coleman Pope as Elvira. "The Iron Mask" was the offering for the 25th, and Mr. Wallack was seen in "Virginius" on the 28th, with a repeat of "The Iron Mask" on the 29th.

June 1st, that highly capable and prolific dramatist and actor, Dion Boucicault, and Agnes Robertson, the latter announced as his wife, presented his play "The Phantom", following it with a presentation of his other plays. On June 5th the pair took a benefit, and on that occasion offered one of the dramatist's best pieces,— "Violet" or "The Life of an Actress", with this

CAST

Grimaldi	Dion Boucicault
Violet	Agnes Robertson
Maltraverse	G. J. Arnold
Lord Arthur	C. DuBois
Selwyn Dawdle	W. D. Floyd
Wopshot	Harry Linden
Julia	Miss C. Alford
Countess	Mrs. Coleman Pope

Now was the first appearance in Chicago of one of the most colorful personalities connected with American theatricals, and one whose progress in this country deserves more than a passing observation. This ambitious author, actor and director was born in Dublin, Ireland, December 26, 1820. His alleged father was French, as the name implies, and his mother as Celtic as anyone could wish to be. Early in the year 1840, while still under twenty years old, he boldly stalked into the office of the manager of the Covent Garden Theatre, one of the outstanding establishments of its kind and noted for the quality of its plays and patrons, and with his egotistical assurance demanded to see the manager, who, of course, could not be seen, especially by this arrogant young upstart. After many visits, however, he succeeded in getting an audience and an invitation to "take tea" with the austere impresario. The result was that his play, "London Assurance", was accepted and produced at that popular place of entertainment that same year.

On the occasion of this production, the dramatist's first effort, the authorship was credited on the program to Lee Moreton, Boucicault preferring to conceal his identity until he learned the reaction of the patrons towards his first drama. The instantaneous success of this satire of London social life created such a sensation that at every club and social gathering the name of Lee Moreton was much discussed. Playwrights were riding high in the social tally-ho, and Lee Moreton was being lionized before anyone knew who he really was. Eventually the truth came out and much surprise was manifested when it was learned that the author of the most successful comedy since those of Richard Brinsley Sheridan were produced, was only a young Irish-Frenchman less than twenty years of age and bearing the unattractive name of Dion Boucicault.

It was not long before the reputation

of the play reached America, and in a very short time the play itself arrived in one form or another. On October 11, 1841, it was seen on this side of the ocean for the first time, and was announced on the billing of the Park Theatre, where it was presented, as "Boucicault's dashing comedy of fashionable life, 'London Assurance', with a notable cast." Among others in that cast was the already established actress, Charlotte Cushman, who made her first appearance in a part similar to Lady Gay Spanker. It will be seen by the promptness with which this play was produced here after its presentation in London, how alert, even in those days, our American managers were. Long runs were unknown in this country at the time, so the dashing comedy enjoyed no extensive engagement at the Park. But it did persist in coming to the front every little while and has been seen constantly from then until a few years ago.

The next successful play that Boucicault wrote bore the tantalizing title , "Old Heads and Young Hearts". It was first produced in London, but found its way to New York in a short time, where it was produced on January 6, 1845.

Since his plays were beating him to America, Boucicault finally concluded it would be advisable to come over here himself and attempt to collect on what he had already furnished. He brought with him the beautiful and talented Agnes Robertson, a native of Edenboro, Scotland, where she was born in 1853. They did not come direct to New York, but set sail for Montreal and landed there in 1853. Miss Robertson made her first appearance on this continent in city. After remaining for a short time in Canada, they set out for New York where they soon established themselves. Miss Robertson readily found a welcome with the managers and the public, for she was a charming woman, a capable actress, and appeared in many plays with great success.

Boucicault did not take to acting at first, but busied himself writing and looking to the protection of the plays he had already written. His first American appearance on the stage was in the part of Sir Charles Coldstream, on November 10, 1854. He was fairly well received on that occasion and soon became a favorite, not only as an actor but as a writer and director, paying so much attention to details that he was unpopular with the actors and was facetiously described as "the upholstery director" because he insisted upon having real parlor furniture when the scene represented a parlor.

While a number of his plays had preceded him to America, he brought with him several that had not yet found their way here, and these were given production under his direction at the numerous theatres to which he became attached. Soon after he reached our shores he commenced to write on American subjects as is evidenced by the title of his satire on New York social life, "Apollo in New York", produced on December 11, 1854. His idea of a New York "Apollo" did not seem to appeal to the patrons of a New York theatre, for it only ran about one week. Prior to this he had shown better judgment in the plays brought out, such as "The Young Actress", first seen October 22, 1853, with Miss Robertson in the part of Maria. It was her first appearance in New York and she made an excellent impression. Following this drama came "To Parents and Guardians", and while it was credited to Boucicault, when he put it on in London later, Tom Taylor was down as the author.

Following the above mentioned drama came "Masks and Faces", practically a copy of Taylor's "Peg Woffington". Boucicault's dramatization of the famous "Peg" must have been better suited to American consumption than was Taylor's as it was presented many more times.

The success of Boucicault and Miss Robertson had reached other cities, and in a short time they were found in New Orleans. It was in this city that their first child, a boy, was born on May 10, 1855. They named him Dion. But Miss Robertson was anxious to return to New York, and did so, appearing there as well as in Boston, Philadelphia, Baltimore and other cities.

After returning to New York Boucicault produced for the first time on any stage his "Love and Money", which had a run of something like three weeks. This was followed by "Janet Pride", a play which had been done in London but had its first production in America on April 4, 1856. It was kept on for forty nights and became quite a favorite on this side of the ocean, although neither Boucicault nor Miss Robertson were in the cast on this occasion.

Nearly all the Boucicault plays we have been mentioning were put on at Burton's, with William E. Burton himself in the cast. "The Queen of Spades" was brought out on April 3d at another theatre, however, and was kept on for about two weeks. One of the best of his early dramas was "Violet" or "The Life of an Actress", taken from an old French play. It was first seen in America May 24, 1856, with Miss Robertson as Violet and Boucicault as Grimaldi, in which parts they were seen in Chicago in June, 1857. The part was a great favorite with the dramatist and one that he reveled in playing. Grimaldi is an old Frenchman attached to a theatre as "captain of the supes", and has grown old hoping to some day get a part worthy of his talent. The story involves the jealousy of a leading lady of the company over the appearance of Violet, a newcomer sponsored by the Super. She plots to ruin Grimaldi's protege, Violet, who has been schooled by the painstaking Frenchman. As her big scene approaches, kidnappers snatch her from the dressing room and when her cue comes she is not to be found. Wapshot, the comedy in the play, who has never been seen in any part but comedy, discovers the kidnappers and starts in pursuit, goes melodramatic and screams, "Damn me, I'll do something this time the people won't laugh at", and rescues Violet, the nerve-wrecked actress. Those who knew Boucicault could easily understand how the part of Grimaldi fitted his personality and disposition. This is one of the best dramas written dealing with stage life.

On January 9, 1860, Boucicault made a dramatization of Scott's "Heart of Midlothans", but he ignored Scott and the title and called his play "Jennie Deans". It is of interest to note that on the program the opening night of this presentation the spelling of his name was changed. Heretofore the name had been spelled Bourcicault but it now became "Boucicault" and the "r" died, never to be resurrected so far as that writer was concerned.

Many of his early plays were put on in this country before he arrived here. Among them may be mentioned: "Knight of Arva", seen here September 15, 1849; "West End" or "The Irish Heiress", first played in America on March 9th of the same year. "The Phantom" was done after he arrived as he and Miss Robertson both appeared in it. Then came "Violet", an adaptation of "The

Vampire", which he sometimes called "The Phantom". It was followed on October 5th by a translation from the French designated "Pauverette". All of these plays were seen at Niblo's while he was connected with that theatre as director. His "Prima Donna" was brought out here on October 11, 1856, but with very limited success. "How She Loved Him" was seen for the first time at Wallack's on July 3, 1864, but was withdrawn after a few performances and was seldom played later. "Mimi", which was first revealed to an indifferent audience in 1872 never attracted much attention then nor later. His champion Irish drama, "The Shaughraun", in which he played Con, was the most successful of all his Irish dramas. This play was first produced on November 14, 1874, after two of his other plays dealing with the same subject had proved his skill for this class of work. These plays were "Arranah Pogue" and "Colleen Bawn".

In the early eighties, while making a trip to San Francisco with his company, Donald Robertson, a member of the cast, asked him, just as they were leaving New York, what the opening play was to be in the coast city. Dion replied, "My God, I don't know. I'm going to write it on the way out." And he did write one of the best plays that ever came from his active pen, "The Jilt". It had the average run in the western metropolis, and was later seen in New York on April 23, 1883. Falling as it did on Shakespeare's birthday, he had a right to hope for its success.

In 1881 he made an adaptation from the French "L'Assamoire", which he entitled "Drink". "The Flying Scud" was another that enjoyed a fair degree of theatrical attention but does not rank with many of his other works. His "After Dark" was first played in England but toured America under the management of William A. Brady for a great many years. It caused a big legal battle between Brady and Augustin Daly over the train effect, which actually didn't belong to either as it had been introduced before in an old English drama.

Another highly approved drama, not usually credited to Boucicault, is "Rip Van Winkle", in the form with which we are acquainted, made from the old Washington Irving romance. During this dramatist's work as stage director, one of the many actors under his direction was Joseph Jefferson the III. There had already been an indifferent stage version of this legend but it had met with little approbation. The part of Rip, however, appealed to Jefferson and he applied to Boucicault to make him a version of the popular story. The result is that version which is commonly referred to as the "Jefferson Version of Rip Van Winkle". As a matter of fact, it is about the only version that anyone knows much about.

To give a complete description of all

of Boucicault's plays and the date of their production in a chronological sequence, would be equal to dramatizing the telephone directory and it will not be attempted here. So many were played under different titles and many were re-written from other plays with little or no alteration, that tracing them is difficult if not impossible.

During the season of 1884 and '85, he gave the theatrical fraternity what he called an "innovation", and that is what it turned out to be. He introduced for the first time a private railroad car with living quarters for all the actors, who were to have their meals as well as sleeping quarters on this "show car". It became common among theatrical troupes later, but it was new then and little understood or liked. Each member was to pay $2.50 per day for the accommodations Mr. Boucicault and his son, Dion, Jr., supplied. There is no better place than the congested quarters of a "show car" to prove that "familiarity breeds contempt" and other things, and this "innovation" was no exception.

In the early permanent stock days the actors' trunks were left at the hotels and a basket boy, as he was called, toted each player's wardrobe to and from the theatre, and this distinguished playwright reestablished that old custom when he took out his first "car show". The fact of the matter is, they were not allowed to carry any trunks on the car, so the costume for each performer was tied in a bundle, which did not seem so bad to the actors until the attraction ended the season and each performer was given his bundle to carry on his shoulder through the busy streets of New York City, when they returned to that theatrical Mecca. The elder Boucicault had, on this trip, tried to put his son "Dot" as young Dion was called, forward, but young Boucicault never showed any indication of becoming much of an actor. He did, however, develop into a whirlwind stage director, even outclassing his illustrious father. Most of young Dion's producing was done in England where he went in the late '80s. There he married the capable and distinguished actress, Irene Vanburgh, a shining light of the British stage, for many years leading lady for Sir John Hare.

By reading the life of Marie Tempest one may learn something about the capabilities of young Boucicault, as Miss Tempest states that all she ever knew about acting she owed to him. Nina, the daughter of the dramatist under discussion, also found her way to England where she married and retired from the stage. She had never made much headway as an actress in America, although she had been seen in several companies, including that of William Gillette in a play called "A Legal Wreck", produced in 1888 at the Madison Square Theatre. Aubrey Boucicault, youngest of the children, remained in this country and became rather well known as an actor. He was seen in New

York productions up to the time of his death.

After deserting Agnes Robertson, Boucicault married Louise Thorndyke, a very charming woman and a fairly able actress. This devoted companion remained with him until he passed away. At the time of his death he was in the employ of A.M. Palmer, his one time bitter enemy. But more of that later. Let us now revert to the records of his appearance at North's National Theatre in Chicago.

June 10th saw another Boucicault play, "The Widow's Victim", followed by " Bob Nettles" and then "The Young Actress". "Pauline and Cheimoin" were offered on the 11th. On the 12th Agnes Robertson took her benefit, at which time the above bill was repeated. Mr. Boucicault and Miss Robertson closed their engagement on the 13th. They were succeeded by John Collins, the Chauncey Olcott of those days. He opened his engagement on the 15th with "The Irish Ambassador" and "Born to Good Luck". Then came "How to Pay the Rent" and a couple of short sketches on the 16th and 17th; "Nervous Man", "Magic Shirt" and "Mr. and Mrs. White" on the 18th; "Teddy the Tyler" and "Spectre Bridegroom" on the 19th; and "Jack Sheppard" and "The Virginia Mummy" on the 20th, throwing in "Rory O'More" for good measure.

After playing several of the Irish

plays he had so often performed in Chicago, he retired and made way for a new star to appear. This was no less than Edward Eddy, who had a wide and varied theatrical experience as actor and manager, commencing his dramatic career at the Front Street Theatre in Baltimore in 1842. With all his experience he never acquired the rating of a really good drawing star. But Levi North, like others, had to have some one to feature, so here he was. His opening play was "Jean Remy" or "The Idiot of Normandy".

On the 22d Eddy's selection was "Jack Cade", and on the 23d, "The Rag Picker of Paris" with the star as Father Jean, and Miss Alford as Marie Didier. This was followed on the 25th by "The Robbers" and "Siamese Twins", and on the 26th by "William Tell".

Mr. Eddy having bowed out of the company, North brought back Mr. McFarland and Susan Woodbury, who greeted the Chicago patrons with "Love and Loyalty" followed by "Sketches in India", on the 1st of July. They followed on the 2d with "Camille", Miss Woodbury in the stellar role, with "Spectre Bridegroom" as the afterpiece . July 3d the offering was "Honeymoon" and "Harry Burnham" with Mr. DuBois as Harry and Mr. Arnold as Ki-Lane. "Don Caesar de Bazan" was given on the 4th. Then came in succession "Blue Devils" and "Paul Pry" with William E. Burton and his wife, who had now joined, featured, on the 6th; the

8th, "Toodles", "The Wandering Minstrel" and "Serious Family". It is on record that Abraham Lincoln was present when "Toodles" was performed. On the 9th, Goldsmith's great play, "She Stoops to Conquer", was presented with Burton, of course, as Tony Lumpkin and Mrs. Burton as Miss Neville. The Henrade Sisters were doing fancy dances at each performance.

July 10th Burton took his benefit and presented two of his most enjoyable laugh-making comedies, "Toodles" and "Serious Family". On the 11th, "Sweethearts and Wives" was given followed by "The Mummy", a play seen here several years earlier. Wm. E. Burton was re-engaged on the 13th and continued his repertoire of plays on that date with "Dombey and Son" to satisfactory receipts. "Toodles" was Burton's second bill this week, for the 14th, and a very modern notice was displayed — "Free List Entirely Suspended." "David Copperfield" was presented on the 15th with Burton in his great role of Micawber. He closed his engagement July 16th with "A Serious Family" and "Toodles".

Without a star for the nonce, the company offered the patrons "Eustice" and "Mr. and Mrs. White" on the 20th. On the 21st the farce was changed to "Spectre Bridegroom" and the "Sisters Henrade" did their usual entertaining specialty. On the 22d this sister team took a benefit, on which occasion Sam Ryan of the Chicago Theatre volunteered his services. At this time, too, the famous Madam Danzie Huesman from the Vienna made her appearance. The dramas offered were "The Bold Soldier Boy" and "The Irish Tutor". On the 23d "Irish Assurance" and "Yankee Modesty" together with "Raffiel the Reprobate" were the triple offerings.

July 24th was the date of Mr. Arnold's benefit and, likewise, the appearance of Jack Winans. The plays were "The Idiot Witness" and "Paddy Miles' Boy". The 25th, "Harry Burnham the Young Continental" was followed by "The Good For Nothing". Then came "Rose of Etrick Vale" on the 27th; "Raffiel" and "Loan of a Lover" the 28th.

July 29th North announced as a special feature, Master and Miss Kneass, who appeared with songs, in "The Swiss Cottage", Master Charles Kneass as Matty Tick, and Anna Kneass as Lisette. Charles and Anna were the children of Nelson Kneass, who opened the Lyceum as a "vaudeville" theatre and who became famous as the composer of the melody to Thomas Dunn English's words of "Sweet Alice Ben Bolt".

July 31st a benefit was given for W.F. Johnson, at which time the following appeared gratuitously: J. H. McVicker, Sam Ryan, Ben Jennings, Mrs. Bernard, J. Turner, Miss Jennings, J. L. Bartlett, A. D. Bradley, M. E. Lamb, T. J. Hall, W. H. Riley, J. Ashimer and Master Jack Winans.

August 1st North, not to be outdone in classical appreciation, presented "Hamlet" and for this production featured the great tragedian, H. Lorraine. Co-starring with Lorraine and playing Ophelia to his Hamlet, was Kate Denin-Ryan. She had married Sam Ryan since last mentioned in these records and was thus billed by North. On the 4th, the play was "Lady of Lyons" with "The Eton Boy" as the afterpiece. The 5th "Money" and "The Widow's Victim" were the bills; and on the 6th, "Marble Heart" and "Domestic Comfort" as the afterpiece, in which Mr. Hanley and Mrs. Knight played the only parts.

August 7th, Henry Lorraine and Kate Denin Ryan were featured in "Don Caesar de Bazan", and the companion plays were "The Robbers" and "Lost Ship". On the 8th, the offering was "Belphoeger the Mountebank" with Lorraine in the title role and Kate Denin Ryan as Madelene. "Belphoeger the Mountebank" was kept on until the 15th when Mr. Lorraine and Mrs. Ryan concluded their engagement. They were followed by four newcomers: "Yankee" Locke and wife, and Mrs. Malinda Jones and her daughter, Avonda Jones.

The main play on the night of the 17th when the four new stars appeared was Mrs. Mowatt's play of "Armond" followed by the Lockes in "Padijah B. Peasley". On the 18th "Ingomar" was presented with Avonda Jones as Parthenia and Mr. Arnold as Ingomar. It was followed by the Lockes in "True Love Never Runs Smooth". August 19th Mrs. and Miss Jones did "Romeo and Juliet" and Mr. and Mrs. Locke were seen in "Wife for a Day".

On the 21st a benefit was given for Miss Jones. On that occasion four plays were presented: "Second Love", "Nothing to Wear", "Wife for a Day" and "Yankee Derelict". Then followed: "The French Spy" on the 22d; "The Poor Dependent" on the 24th; the 25th, "The Bride of Lammermoor"— seen for the first time in some years; the 26th "The Hunchback" and "The Hermit on the Rock"; the 27th "Rob Roy"; and on the 28th "Female Gambler" and "Lady of Lyons" with Mrs. Jones as Claude and Avonda as Pauline. The Lockes were seen in "The Yankee Duelist". The 29th brought a repeat of former plays.

August 31st ushered in two new so-called stars, Anna Senter and George W. Jamison, both of whom made their initial appearance in "The Convict's Niece" and "Who Speaks First". This bill was repeated on September 1st. On the 2d, "Othello" was presented, followed by "Review", first done in Chicago in 1838. September 3d "Damon and Pythias" was given with Jamison as Damon, Arnold as Pythias, Anna Senter as Hermione and Miss Alford as Calanthe. The farce was "The Omnibus" with Mr. Floyd as Pat Rooney. Miss Senter received a benefit on the 4th at which time the plays were "Satan in

Paris" and "There's No Such Word As Fail". September 5th Mr. Jamison's own play, "Old Plantation" or "The Real Uncle Tom" met with no favor, and "Ireland As It Is" had been seen too often to attract many patrons. On the 7th, "The Serf" and "John Jones" were given and were followed by a number of repeats.

North believed the customers were again ready for an Irish actor, therefore he brought in Mr. Collins who opened with "The Fortune Hunter". This play must not be confused with another play of that name seen in Chicago early in the 20th Century. Collins continued to appear nightly, but presented only the plays that he and others had given before. He closed September 26th.

Maggie Mitchell returned on the 28th with her "Satan in Paris" and "Maid With the Milking Pail". The following night she was seen in "Rough Diamond", "The Secret", and "Kitty O'Sheil". On the 30th she presented "Paddy Miles' Boy", "French Spy" and "The Good For Nothing". October 1st the star put on "Olymphia" or "The Brigand Queen". Her charming personality, always so radiant, could not fail to please. For the afterpiece, "Kitty O'Sheil" was given. On the 2d and 3d she did Namaratha in "Wept of the Wishton Wist" and "Antony and Cleopatra". The 5th, "Pet of the Petticoats" and "Little Treasure" were Miss Mitchell's offerings. On the 6th "Pet of the Petticoats" was again offered, preceded by "The

French Spy", and a repeat of former plays was made on the 7th.

October 8th "Captain Charlotte",a favorite of Maggie Mitchell's in those days, was put on. It was followed by "Nature and Philosophy" as the farce. Miss Mitchell, like Mrs. Farren at the Chicago, continued to repeat the plays of various other performers. She remained until October 10th.

Miss Mitchell was succeeded by a return of Yankee Locke and his wife. This good Yankee comedian began his engagement with H. J. Conway's new play, "The Spirit of '76", Mr. Locke playing Ichabod Inkling and Mrs. Locke as Sally Ann Walde. October 13th Locke was seen in "Paddy Miles' Boy" and "True Love Never Runs Smooth". On the 14th, Mr. Locke gave one of his very best creations, Jebadiah Homebred. The 15th, Fanny Denham was given a rousing benefit with three plays, "Green Bushes", "Fair Trade" and "The Widow's Victim". Mr. Locke took his benefit on the 17th and presented "Cherubusco", "Yankee Peddler" and "Cut and Come Again". He chose for his closing presentation on the 18th "Rosina Meadows".

On the 20th, Harry Linden, the popular comedian of the company, was given a benefit, and with that performance the house was closed and remained dark until November 2d. It then re-opened with a stock company and a special appearance of the Great Keller troupe. November 9th "Uriel" was the dramatic offering. It met with universal approval and drew a good crowd in spite of the added opposition of the new theatre. It was kept on until the 12th, when it was replaced by "The Naiad Queen". "The Wandering Jew" with its large cast was North's offering on the 13th. On the 16th, "The Last Days of Pompeii" was given and it was kept on until the 19th, when it was supplanted by three short plays on the 20th. It was now billed as Grand Opera, with the object of presenting Grand Opera to the patrons. On November 29th "Marie" or "The Daughter of the Regiment" was put on by Madam Johannason. It was done all in German.

Thus North went along, laying stress on his equestrian exhibition, until November 30th when he put on the popular "Forty Thieves". On this date, too, the prices were reduced to meet the competition of a proportionate reduction at the Chicago as well as the opening of McVickers. The usual ring features were still maintained. "Forty Thieves" was kept on until December 4th when North put on "King and Stage" for the Saturday matinee.

December 7th North changed the bill and gave "Putnam the Iron Man" and featured his sorrel mare, Heroine. With North, old circus performer that he was, who had begun his career as a hostler, one might expect him to think the sorrel mare would be a greater attraction than Putnam or any other real or mythical character. Putnam and the mare were kept before the patrons until the 11th. On that date Mr. North gave a benefit for the poor of Chicago and fell back on "Forty Thieves" to please the donaters to the poor. On the 12th, "Putnam" was again offered along with the regulation horse "opera".

December 16th Mlle. Franconi was brought on to present her feats of horsemanship. She was a member of the great French family bearing that name. The dramatic offering remained the same. "Rockwood the Highwayman" was the big feature on the 17th, with North's sorrel, Hiram, appearing as Dick Turpin's black mare, Bess. One can easily imagine the titters in the audience when North's sorrel stallion made his entrance as "Black Bess".

December 21st a nautical drama, new—at least in name—was given. It was called "Wizard of the Sea". On the 25th, Levi J. North and Mlle. Franconi were featured in a sensational riding act which should have been a drawing card as both were outstanding circus performers of their time. North, as we have noted before, was the first person to turn a somersault on the back of a running horse.

Thus with dramatic plays presented to the accompaniment of pounding horses' hoofs the year came to a close at Levi J. North's National Theatre.

MCVICKERS NEW CHICAGO THEATRE was opened to the public on November 5, 1857. It was, as many know, located on leased school ground on West Madison Street, where McVickers still stands, although it has undergone many changes and alterations. It was built at a cost of $85,000 when first erected. It succumbed to several fires but, Phoenix like, it always rose from the ashes more beautiful than ever. The theatre is eighty by one hundred and fifty-three feet.

It was not Mr. McVicker's intention to give the theatre the name of McVicker, but he had become so well known as a performer since his first bow to the Chicago theatrical patrons, that it automatically became "McVickers". He stated that he had in mind calling it the "Washington", but in his first announcement he emphasized Chicago Theatre, thereby trespassing, to some extent, on Mr. Rice's name. J. Herrington was announced as assistant manager.

In the roster of the stock company we find the following names:

David Hanchett
F. O. Monroe
F. C. Buxton
W. C. Forrester
A. J. Grover
J. B. Uhl
R. J. Allen
Wm. Grey
H. R. Jones

Mrs. Ann Martin
Alice Mann
Lotta Hough
Eliza Mann
Mrs. R. J. Allen
Fanny Rich
Mrs. W.C. Forrester
Fanny Price
Julia Florence

ROSTER (Cont'd)

J. Taylor
W. F. Higgins
F. Herrington
J. H. McVicker
Mrs. E. DeClancy
Emma Logan
Nellie Gray
Jennie Seacore
Julia DeClancy
Mary Wright
Miss J. Martin

The musical director was Mons. Louis Chettle, and the scenic artists were J. R. and R. S. Smith.

At the opening of any new playhouse in those days the custom was to have an address written for the occasion by a recognized literary genius. In this case that was Benjamin F. Taylor. The address was approvingly delivered by Alice Mann, the leading lady of the stock company.

Miss Mann, who was the original leading lady at McVickers Theatre, first appeared at Rice's Chicago. She was not enthusiastically received there as she was then something of a novice. Such shortcoming was of little disadvantage later, during the 20th Century, as the country became overburdened with performers of limited ability, but in the early days of the theatre, people went to enjoy real acting. There was a time when people went night after night to compare the work of Booth, Forrest, Vandenhoff and such in the part of Hamlet and other great characters. Alice Mann came from an "acting family" being the daughter of Eliza Placide, sister of those two splendid players, Henry and John Placide. In spite of the indifference of the patrons to her when she appeared with Rice, she became quite a favorite while at McVickers.

Mr. McVicker did as Mr. Rice had done when he opened his Chicago Theatre, namely, put on plays that were well known to the players and patrons alike. Mr. McVicker's choice for his opening was "The Honeymoon" and "Rough Diamond". These managers, like many others, deluded themselves into the belief that brick and mortar, tinsel and gauze were sufficient to entertain the public, only to find out, too late, that it is not true. The public cares little for the architecture of a theatre. What it wants is wholesome amusements supplied by capable stage performers.

Harry Perry was the first star McVicker imported, and while he had no nation-wide reputation, he had a considerable Chicago following. On November 7th McVicker presented "Money" with Mr. McVicker as Henry Graves; Perry as Evelyn; and Alice Mann as Clara Douglas. A new theatre or an old one could not dispense with the farce so "Man and Tiger" was given.

November 9th "The Hunchback" was done with the popular star, Eliza Logan, appearing ably supported by the following

CAST

Julia	Eliza Logan
Modus	Harry Perry
Sir Thomas	F. A. Monroe
Helen	Lotta Hough
Master Wilford	David Hanchett
Fathom	J. H. McVicker

On the 10th, "School for Scandal" and "Matrimonial Squabble" were presented, the former one that tested the strength of the company. It was well received. Then followed on the 12th "The Stranger" and "Laugh When You Can", and on the 13th, "Much Ado About Nothing", Miss Logan doing a splendid Beatrice, with Perry as Benedict and McVicker as Dogberry.

November 14th Miss Logan gave her own drama, "The Italian Bride", ably supported by Perry and Hanchett, and other members of the company. McVicker and Lotta Hough were seen in "All the World's a Stage". On the 16th, "Lady of Lyons" and a farce was the dramatic fare; the 17th, "Guy Mannering" and "Naval Engagement"; on the 18th, the last night of Miss Logan's engagement, "The Lady of Lyons". "Guy Mannering" and "The Honeymoon" were repeated on the 20th.

Upon Eliza Logan's departure Jean Davenport became the next McVicker star, opening November 23d in "Ingomar", with Perry in the title role and the star in that splendid part of Parthinia. Then came "Adrienne the Actress" followed by "Betsy Baker" on the 23d. The 25th, "Camille" and Mrs. Mowatt's "Armond" were both given. A reviewer signing himself "nameless" to the article went out of his way to elaborate on the ability of Miss Davenport and compared her with the best actresses on the American stage.

"Love" and "Turning the Tables" were the offerings on the 26th. Miss Davenport then closed her engagement and A.J. Neafie was brought in to replace her in the stellar spot. He opened November 30th in "Hamlet". Mr. Bradley, who had been popular in old men roles at Rice's Chicago Theatre, now appeared at this house. The part of Hamlet did not fit Neafie for he was not, at this time, a good type for the part of this intellectual youth, as he was too old and portly as well as too bombastic. Such handicaps make an actor ill at ease, and they work under a strain that is noticeable across the footlights, making the audience equally ill at ease. The reader need not look for any important innovation or revelation during Neafie's stay here. "Hamlet" was given on November 30th with this cast:

Hamlet	A. J. Neafie
Laertes	Harry Perry
Ghost	David Hanchett
Polonias	Mr. Bradley
Horatio	Mr. Monroe
King	Mr. Uhl
1st Grave Digger	Mr. McVicker
Queen	Alice Mann
Ophelia	Fanny Rich

On December 1st the play was "Richelieu", with Mr. Neafie in the title role. On the 2d, "Jack Cade" was presented with Neafie as Cade; Perry as Clifford; Hanchett as Say; Mr. Bradley as the Friar; and Alice Mann as Marianne. The concluding farce was "Fashionable Society". On the 3d, Neafie was seen in "The Corsican Brothers", and Mr. Bradley and Mrs. Mann presented the farce, "Forty and Fifty".

Mr. Neafie was given a benefit on the 4th and presented a combination of "Corsican Brothers" and "Don Caesar de Bazan",—the play which McFarland had played the night before. On the 5th, the farce "Fashionable Society" was added to the previous bill. It was given by McVicker and Perry.

The star was handicapped, during his stay in Chicago, by contracting a severe cold which marred his performance and impeded his progress. The business was good but not overly big. New theatres seldom do the business people in general anticipate. The public expect more than the management can give them, so many remain away.

"Macbeth" was done on the 8th, with Neafie at his best, and Perry a good Macduff. For the farce Buxton and Lotta Hough put on "Betsy Baker" which was amusing, although anything but new. On the 9th, "Harolde, the Merchant of Calais" was the main attraction, and "Don Caesar de Bazan" was given as the afterpiece. Neafie still continued with the company and on the 10th he produced "Richard III", while Perry and McVicker "cut up" in the farce, "Fashionable Society".

"Jack Cade" and "Faint Heart Ne'er Won Fair Lady" were the offerings on the 11th. The 12th was Neafie's last night at McVicker's and he selected "The Corsican Brothers". For the farce McVicker and Perry gave "Money Crisis of 1857", which was not a good laugh-provoking title for the hard times they were having at that period.

On the 14th McVicker announced the appearance of "the greatest actor of the age", James E. Murdock, who opened on that date in "Hamlet" with Perry as Laertes and the others cast as they were when previously played. McVicker and Perry tried to bring a smile to sad faces by reminding them of their financial plight in "Money Crisis". Murdock was seen in "The Inconstant" on the 16th, while McVicker appeared in "Sam Patch in France". The 17th brought "Wild Oats" and again "Money Crisis". "The Inconstant" continued on the 18th, but the afterpiece was changed to "The Dramatist". On the 20th, "The Robbers" and "Fashionable Society" were seen.

December 21st "The Elder Brother" was the attraction. The 24th, Murdock was seen in "DeSoto, Hero of the Mississippi". While we have previously given the cast of this play, still, since it is the first time this particular actor was seen in the part, and the first time it had been produced at McVickers, we will submit it as played by this

CAST

DeSoto	Mr. Murdock
Luis	Mr. Perry
Tuscabuza	Mr. Hanchett
Pascali	Mr. Bradley
Chilipi	Lotta Hough
Utah	Miss Mann

Murdock continued for the balance of 1857, repeating plays he had done before.

ROBINSON'S ATHENAEUM.—Yankee Robinson again made an appearance in the city and brought with him Yankee Miller, his regular stage manager, F. A. Tennyhill, H. W. Gossin, Charlotte Crampton, Miss Cushman of the National of New York, Mrs. Leonard of the St. Charles in New Orleans, Mrs. Powell of Columbus, Ohio, and Mrs. Tennyhill of Pittsburg. He opened, as before, in a tent on the corner of Lake and Wabash Avenue, on November 4th, where he remained for two weeks, after which he moved to what he called Robinson's Athenaeum. It was located on Randolph Street near Wells, in close proximity to the Metropolitan Hall. At any rate it was in the Metropolitan block, opposite Court House Square. The mud in the streets was as deep as on the country road, and "Yankee" never failed to tell a story about the mud in the town he had just come from.

"I was walking along in Milwaukee," he told his Chicago audience in his monologue, "and seeing a plug hat in the middle of the street, ran out and gave it a kick, when to my surprise, a voice came from under the hat hollering, 'What are you doing?' I replied by asking, "What are YOU doing?" "Hush," said the mud hidden voice, "keep it quiet, I'm stealing a ride on a load of hay."

Stories ridiculing a rural town always made good with an audience, and "Yankee" Robinson knew how to make good both on and off stage. If any one imagines that a manager of such a troupe could get from town to town on the legitimate receipts taken in at the door, he is letting his imagination play him tricks. To pilot such an aggregation, one must possess affability, that ingredient of human nature that goes so far toward convincing a landlord that you will send the amount of your bill in full out of the first receipts taken in at the next town.

This visit to Chicago was not the last seen of the resourceful showman in the city. He reappeared, and this time located on a lot on Adams near Clark. He opened on April 22d with a matinee given as a benefit for the purpose of purchasing a life boat for the City of Chicago. He continued until the last of the month to good business. He and his company assisted at a Chicago Theatre benefit for J.S. Wright on April 27th, presenting "The Tailor of Tamworth" with the following

CAST

Gregory Thimblewell	Yankee Robinson
Humphrey	Yankee Miller
Hugh Neville	Lilly Clay
Maude	Mrs. Robinson

METROPOLITAN HALL.—This was still the principal hall and about the only place where musical artists and organized units could locate, as other halls provided only limited facilities for stage entertainment, some of them having only platforms. This year, on January 9th, the great Fanny Kemball, daughter of Charles Kemball, appeared here. This charming lady was born in England in 1811, making her stage debut at Covent Garden in 1829. She first appeared in America at the Park Theatre, New York City, on September 18, 1852. She married Pierce Butler from whom she later separated. After playing successfully throughout the country, she began to give readings from Shakespeare, and on her Chicago visit gave "The Tempest". She died in 1867.

January 28th, 29th and 30th, a Grand Concert was given, but no notables were in evidence.

April 20th Signor G. C. Guidi's Musical Soree provided entertainment for the many Chicago musical lovers. On April 22d, Augustus Dickens, a brother of the famous novelist, Charles Dickens, lectured on Shakespeare.

May 4th Madam De La Grange entertained concert fans satisfactorily. On May 12th, Maurice Strakosch, his wife, the former Amelia Patti, and other artists appeared for a few nights in an elaborate musical entertainment. May 25th, Madam Thalberg's Concert Company opened for three days.

June 15th, Ordway's Ethiopian Melange, advertised as coming direct from "Ordway's" Boston Theatre, appeared at this Hall. This organization remained until the last of the month. June 29th the indefatigable Ole Bull made another farewell visit. But this magic fiddler was always welcomed and abundantly patronized.

August 19th, Mrs. E.T. Greenfield, advertised as "the celebrated Black Swan", accompanied by G. F. Lawrence, gave a satisfying concert.

The Hall then closed for alterations and improvements, but was re-opened September 14th, when Mrs. J. M. Mozart gave a concert assisted by "A lady of Chicago" and the famous basso from Boston, J. M. Mozart. It was announced that tickets were to be had at the W. J. Davis Music Store at 72 Lake Street. This is the first mention we have of Will J. Davis who became such a popular local and national showman.

During November Henry Abner, a very popular local impresario, gave concerts every Saturday.

December 10th, George Vandenhoff, one of the leading actors of the world, gave a Shakespearean reading. The price of admission was only 25 cents, entirely out of line with players of merit and reputation. Ireland, writing of him in 1842 when he first appeared in America, says: "As a studied work of art, his Hamlet was nearly perfection in action, attitude and elocution, and his Claude Melnotte and Alfred Evelyn have been held, in the esteem of many critics, as superior to any others seen on the American stage."

APOLLO.— This hall was located in the basement of the Masonic Temple. The style of entertainment was a cross between a concert and what was later called variety or vaudeville. The following were the features announced. "Ellen Wood, an accomplished vocalist from New York; Maggie Fitzpatrick, from Laura Keene's Varieties; Emma Keating from Philadelphia; E. J. Keating, the celebrated tenor who cannot be surpassed; J. A. Battau, Balladist; J.E. Gilligan, character vocalist; and George Cramby, pianist."

MELODEON HALL.—This Hall was situated at 115 and 117 South Dearborn Street, old numbers. The hall seated about five hundred, and was, perhaps, the inauguration in Chicago of what became known later as a "Honky Tonky", as it was in a saloon, or the saloon was in it. Griffith and Company were the managers.

LIGHT GUARD HALL.—This place of amusement was opened this year on May 16th when the popular Campbell's Minstrels came for three days. Following them, on May 20th, Wood & Slater's Minstrels were seen for several days.

LYCEUM.— Formerly called "Emmett's Varieties", this house was taken over by Nelson Kneass and opened on April 20th with what he called "Concerts, Vaudeville and Opera". This was the Mr. Kneass who became famous as the author of the music "Sweet Alice Ben Bolt". This writer recalls playing a benefit at Chillecothe, Missouri, in 1900, to start a fund for the erection of a monument to mark the grave in which his body lay.

CIRCUSES.— The first circus in 1857 was Lent's, which arrived on Sunday, April 26th, by a special train of 56 cars hauled by two engines. It opened at Wells and Michigan on April 27th. The Michigan Street here referred to was not the later named Michigan Avenue. It was the street afterwards called Austin, and still later renamed Hubbard.

North's National Circus was offered on July 10th and 11th on the Newberry lot, corner of Wells and Michigan, on the near north side. Many features were advertised, the leading one being Miss Castella and Mr. Rice, perhaps Dan Rice.

July 20th, 21st, 22d and 23d, Spaulding & Rogers' "Three Circuses consolidated into one monster concern" so the bills said. They further announced 92 persons and 95 horses. These old timers were not modest in their claims. Their consolidated shows were: The North American Circus from New York and New England; The Floating Palace Circus from the Aquatic Amphitheatre on the Mississippi River; and their New Railroad Circus from the Middle States and Canada. "Three sets of performers, three sets of clowns, three sets of ring horses, forty horses driven by one man." The performers featured were: Bill Lake, one time circus impresario with P. T. Barnum; Madam Lake, Bill's wife, who, after Bill was shot and killed in southeast Missouri, married "Wild Bill" Hicock at Hays City, Kansas. Others were: the Motley Brothers, Harry McGilton, H. Gentry, C. J. Rogers and others.

CHICAGO STAGE

ITS RECORDS AND ACHIEVEMENTS

THEATRES, AMPHITHEATERS, OPERA HOUSES, HALLS, CIRCUSES

1858 - 1859 - 1860

CHAPTER XII

EDWIN BOOTH

The CHICAGO THEATRE under the management of Mr. McFarland, opened the new year with the old but popular "La Tour de Nelle", "Poor Pillycoddy" and "A Thumping Legacy". On the 4th of January, "Six Degrees of Crime" and "An Alarming Sacrifice" were offered. McFarland's next presentation was "The Poor of Chicago", which was in reality Boucicault's "Streets of New York". In it McFarland was cast as Badger and Miss Woodbury as Alida Bloodgood. The play was thus

CAST

Adam Fairweather	Mr. Riley
Paul Fairweather	Mr. Radcliffe
Livingston	Mr. Wright
Gideon Bloodgood	Mr. Bradley
Puffy	Mr. Lamb
Dan	Mr. Hall
Badger	Mr. McFarland
Alida Bloodgood	Miss Woodbury
Lucy	Miss Miles
Mrs. Fairweather	Mrs. Knight
Mrs. Puffy	Mrs. Jones

McFarland thereafter gave up his managerial career and played a short engagement at McVickers, replacing Harry Perry, who had been dismissed for drunkenness. The Chicago Theatre, therefore, was dark until it was reopened on January 13th for Birch's Minstrels who moved there from the Light Guards Hall.

This theatre now regained its original cognomen, Rice's Chicago. It was closed for a few weeks but again opened on February 15th under the management of W. M. Foster, a good old timer even then. Mr. Foster was born in Norfolk, Virginia, December 1, 1811. He made his debut at Louisville, Kentucky, with N. M. Ludlow.

Foster had in his company at the Chicago, Messrs. Worcester, Melvin, Wright, Ponsuly, and Walters. The ladies of the company were Mrs. Melvin, Miss Heffering and Miss Edstrom.

February 20th Mr. Foster and his company presented "Dombey and Son" and "The Grand Admiral" with Foster playing Capt. Cuttle in the former and Capt. Copp in the latter, both of which were well done. On the 22d, Foster produced for the first time in Chicago, T. W. Trowbridge's "Neighbor Jackwood". The 26th, "Katharine and Petruchio", "The Old Guard" and "His Last Leg" were fairly well done by Foster's company.

In spite of his untiring efforts, Mr.

Foster could not make the institution pay, so he gave up the ghost and left Chicago. Mr. Rice was not in the city at the time and the neglect of the Chicago Theatre soon brought it into ill repute, and for some time it was seldom open.

MCVICKERS THEATRE.—Mr. McVicker started the year 1858 with the same stock company with which he opened the theatre on November 5, 1857. There was nothing sensationally attractive in the names of the members. David Hanchett, who was down as leading man, was not an actor of marked reputation, but he was a good performer nevertheless. He was born in Montgomery County, New York, June 27, 1823. After playing with an amateur group in New York City, he was engaged by W. C. Forbes for a southern tour. He opened in Charleston in the summer of 1846. After appearing in various dramatic organizations, he was brought to Chicago by Mr. McVicker.

The first play presented in McVickers Chicago Theatre this year was "Taking the Chances", which Charles Gayler had written especially for McVicker. It was followed by a good afterpiece. Between the two plays Louisa Pray did a feature dance. The prices at this time were 25¢ and 50¢, with boxes at Five or Six Dollars.

January 4th the celebrated Charlotte Cushman began an engagement in "Macbeth " with Harry Perry in that role and Miss Cushman as Lady Macbeth, in which part she excelled all others. "An Object of Interest" was the farce and in it Lotta Hough was the featured player. On the 5th Miss Cushman appeared in "The Stranger", and Harry Perry in "Taking the Chances". "As You Like It" was announced for the 6th but Perry had imbibed too freely and was unable to appear. Since it was his second offence Mr. McVicker gave him his notice, to take effect immediately. This was the beginning of the ruination of one of the best actors in the country.

January 7th "The School for Scandal" was presented. To replace Perry, McVicker lured William McFarland from his own playhouse to assist Miss Cushman in that play. On January 8th the star was given a benefit and offered "Henry VIII" with Hanchett in the part of Cardinal Wolsey and Bradley as the King. This play was followed on the 9th by "Romeo and Juliet" with Miss Cushman as Romeo and McFarland as Mercutio. On Monday, January 11th, the offering was "Guy Mannering" with the star in the really star part of Meg Merrilies. On the 13th, "Macbeth" was again presented with Hanchett in the title role. It was followed by the farce "Simpson and Company".

January 15th Miss Cushman received the usual benefit and at that time presented the familiar "Honeymoon", following it with "Henry VIII". /The 16th, which was the last night of this splendid star, was a repeat of "Guy Mannering".

On the 18th George Smith, a distinguished ballad singer of the day, together with Mlle. Frank came to McVickers Theatre. The opening play was "The French Spy" followed by "Ladies, Beware". This bill was continued until the 20th when "La Gisselle" replaced it. And on the 21st "Sweethearts and Wives", played principally by McVicker and Bradley, was added to the above. January 22d "La Fille de Danube" and "The Cross of Gold" were seen. The 23d, "Gamecock of the Wilderness" replaced "Sweethearts and Wives".

McFarland and his wife, Susan Woodbury, local favorites who had been with McVicker since the departure of Perry, took their benefit on the 25th when "Love and Loyalty" was presented, followed by "Your Life's In Danger". The 26th, David Hanchett appeared as Jack Cade, and McVicker was seen in the old favorite, "Lend Me Five Shillings".

January 27th saw a newcomer whose name was Jessie McFarland, appearing in "Handwriting on the Wall". This play was succeeded by "Return from Moscow". David Hanchett was given a benefit on the 28th when a new play entitled "Ardvoirlich, the Highland Seer" was presented. It was written by Judge Warden of Columbus, Ohio, and was first seen on any stage at this time. As might be expected, the play was a dismal failure. Anyone who would select such a title could hardly be counted upon to write a satisfactory drama. "Midnight Watch" and "Captain Charles" were better received on the 30th than the tragedy of the Columbus author had been.

February 1st brought a new feature in the person of James Stark who had made something of an impression in San Francisco, New Orleans and St. Louis. He opened in "Othello" and gave a good performance of the part in spite of a severe cold. Hanchett was also good as Iago; Fanny Rich was pleasing as Desdemona as was Miss Mann in the part of Emilia. Monroe as Cassio lacked suavity. "Damon and Pythias" was seen on the 2d, with Stark as Damon and Hanchett as Pythias. It was followed by "Sweethearts and Wives" with McVicker in his favorite part of Billy Lackaday. Thereafter followed "Richard III" and "Captain Charles" on the 3d; "Iron Chest" and "Midnight Watch" on the 4th. "Richelieu" was given on the 5th with Mrs. Stark, the former Mrs. Kirby, appearing as Julia. Both the Starks appeared in the farce, "Rough Diamond". February 6th "Pizarro" was given.

On the 8th "Hamlet" was the play with Stark as the melancholy Dane; Mrs. Stark as the Queen; McVicker as the Grave-digger; and Hanchett as the Ghost. The afterpiece was "In and Out of Place". The 9th "Othello" was repeated. February 10th "The Robbers" and "Breach of Promise" were well presented. On the 11th, "A New Way to Pay Old Debts" was Stark's offering, and the entertainment was augmented by McVicker appearing in "A Home in the West". "Merchant of Venice" followed on the 12th.

Mr. Stark finished his engagement on the 13th. He was replaced on the 15th by Henry Loraine. This English actor made his American debut December 22, 1856, as Claude Melnotte in "The Lady of Lyons" at the Broadway Theatre, New York. This was also his opening play at McVickers. Mr. Loraine was supported by another featured player billed as Miss McMahon. As an amateur she made her first stage appearance in 1857 with sad results. Later, she appeared in New York with even sadder results. And her appearance here in Chicago was worst of all. However, her importation had the desired effect, for she brought out the theatre goers, regardless of the after consequences which are generally pretty bad.

February 16th they presented "Fazio" and in addition, McVicker in "A Home in the West". On the 17th, "Romeo and Juliet" and "Lillie White" were combined to furnish the entertainment. "The Hunchback " followed on the 18th. The 20th Mr. Loraine received a benefit for which he presented "The Stranger". There was no visiting star for the 22d, but Mr. McVicker made his own starring appearance in "Times That Try Us" and "Man of the World". On February 23 a benefit was given for Engine Co. No. 4, with a presentation of "Handwriting on the Wall" and "Home in the West". Another benefit was given on the 24th, this time for Alice Mann, the charming leading lady. The play chosen was "All That Glitters Is Not Gold" — though it often seems so. The beneficiary gave a good performance of Martha Gibbs. The 25th, "Toodles", "Sweethearts and Wives" and "The New Footman" were all well received. This bill was repeated on the 26th.

March 1st brought the return of John Brougham to the city, and his first appearance at McVickers. His opening performance was in "The Nervous Man" and "The Man of Nerve". March 2d he presented "Bachelor of Arts" and "Love and Murder". This was succeeded by "The Serious Family" with Brougham as Murphy Maguire and McVicker as Amanadab Sleek. It was followed by Brougham's burlesque on Pocahontas. The latter was played again the next night in conjunction with "David Copperfield". And on the 5th the play was "A Gentleman from Ireland".

On March 6th "Dombey and Son" was offered. A new name appeared in the cast of this play, Edith Mitchell, who had just returned from Australia via San Francisco. She was born in England in 1834. She first married Wm. Wood and later, Thomas Gordon. She died in Bombay, India, in 1868.

March 8th Brougham repeated "A Gentleman from Ireland". On the 9th he presented

"David Copperfield" and "Columbus el Filibustere". This last named piece was a big production and was kept on until the 13th, which was the last night of Brougham's successful visit. The bill was "The Most Unwarrantable Intrusion" and "Amateur Actors" combined with his "Columbus".

March 15th Joseph Proctor opened in "Virginius" with Edith Mitchell as Virginia, followed on the 17th by "O'Neil the Avenger" and "William Tell". Miss Mitchell was not happily received by the Chicago public. There was no occasion or justification in Mr. McVicker offering her even as a substar. The only possible excuse was that he must have some name to feature. "Gio, the Armorer of Tyre" was presented on the 18th. March 19th Mrs. Proctor, the former Hester Warren, appeared with the company. March 20th "Nick of the Woods" was presented with Proctor as Bloody Nathan and McVicker as Ralph Stagpole. And on the 22d, "Adelphia" and "The New Footman" were seen.

McVicker was now having his own way in furnishing dramatic fare for the local playgoers. Rice's Chicago Theatre was closed as Foster had failed to make a success of it, and North's Amphitheatre was only used occasionally. Even the halls were not open as frequently as they had been previously.

March 24th the offering was "Outaichet, the Lion of the Forest" with this

CAST

Outaichet	Mr. Proctor
Old Vernon	Mr. Bradley
Colin	Mr. McVicker
Silvia	Miss Mitchell

On the 25th, "Gio, the Armorer" and "Uncle Sam" were given. The 26th, the plays were "Nick of the Woods" and "Alexander the Great". It was in the last named play that the first elephant brought to America was used. Not in Chicago, however, but in Philadelphia.

Proctor having closed his engagement, the stock company, with two new members, E. L. Tilton and Samuel Meyers, the latter McVicker's brother-in-law, presented "Henry VIII" on the 29th. On the 30th the offering was "A Serious Family" and "Michael". Lotta Hough received her first benefit on the 31st. It was well attended as might be expected as she was, perhaps, the most popular member of the company aside from McVicker himself. The play presented was "She Stoops to Conquer" in which she did Mrs. Hardcastle and McVicker appeared as Tony Lumpkin.

After announcing "The Sea of Ice" or "A Thirst for Gold" several times it was finally produced April 1st. The production was magnificent and the public responded cheeringly. It was presented with the following cast.

CAST

Henride Lascours	Mr. Meyers
Carlos	Mr. Tilton
Barabas	Mr. McVicker
Marie	Miss Mitchell
Diana	Fanny Rich
Countess	Mrs. Knight
Modoc	Mr. Collier
Don Jose	Mr. Monroe
Parquin	Mr. Bradley
Jano	Mr. Riley
Horace	Mr. Harris
Louise	Lotta Hough

This play was kept on until April 10th.

Mr. and Mrs. Florence opened on the 12th with "Irish Emigrant", "Lesson for Husbands" and "The Yankee Girl". While these popular players were always favorites in Chicago, they repeated the plays already presented here before in other theatres, and as there was nothing new it is useless to list their repertoire. They remained until April 24th when they were replaced by C. W. Couldock, who had appeared here quite as often as had the Florences.

Couldock opened April 26th in "Riche – lieu" followed by the farce "A Pretty Piece of Business". Then came "The School of Reform" on the 27th; "Louis XI" and "Bamboozling" on the 29th, followed by "Still Water Runs Deep", put on by Mr. Couldock. The star took a benefit on the 30th, at which time he repeated "The Willow Copse".

May 1st saw the first performance of "Jessie Brown" or "The Relief of Lucknow" by Dion Boucicault. It was thus

CAST

Jessie Brown	Lotta Hough
Amy Campbell	Edith Mitchell
Sweenie	J. H. McVicker
Cassidy	Samuel Meyers
Randall	E. L. Tilton
Rev. Blunt	Mr. Bradley

This play was repeated several times on later occasions. On May 2d the play presented was "The Advocate". Edith Mitchell was not so heartily endorsed at the beginning of her engagement at McVickers, but she steadily grew in favor and was, by this date, acquiring a good following.

May 6th Couldock's selection was "A Hard Struggle". After Mr. Couldock's departure, Mr. Bradley was given a benefit. May 11th little Mary McVicker appeared as Amy in "A Hard Struggle" when that sketch and two others were presented at a benefit performance for Mr. Herrington, the assistant manager. Mary McVicker appeared again in "The Governor's Wife"; "A Conjugal Lesson" and "Cousin Lambkin" were also seen. "Retribution" was the offering on the 13th. May 14th R. S. Smith, the scenic painter, enjoyed a benefit which also heralded the appearance of "The Flying Dutchman" followed by "The Golden Farmer", done here for the first time in several years. Mr. McVicker was seen in that star part of Jemmy Twitchell. The first mentioned play was put on again on the 15th but the afterpiece was changed to "Retribution".

Jean Davenport opened May 17th in "The Countess and the Serf", followed by the usual farce. The crowd was not as large as might have been expected, nor was the play as well patronized as on a previous occasion here. This was doubtless due to the fact than she had Frank Chanfrau as opposition at North's National and because Mr. Hanchett had a better company there than McVicker had at his house. While Jean Davenport was one of the best actresses in the country, she was never an outstanding box office attraction. McVicker, to be sure, had the best theatre, but this never meant anything to those seeking real entertainment; it's what one has in it that counts.

On the 18th the new star put on "Adrienne the Actress" and gave "Bamboozling" for the farce; and on the 19th, "Romeo and Juliet". The 20th Miss Davenport presented her own version of "Camille", with Tilton as Armond. He was not, however, youthful enough for that part to satisfy the feminine patrons. May 21st the star was seen in the thrilling French drama, "Charlotte Corday" with two shorter plays added. On this occasion the house was packed with satisfied customers, which was also the case at North's National, where Chanfrau was presenting "Linda, the Cigar Girl".

May 22d Miss Davenport fell back on "Camille", and "Charlotte Corday" was repeated on the 24th. More important, however, was what McVicker called "Vo Kurt Martial". The ad said: "A tragico comico mello dramma, with scenery painted for several other pieces and used on this occasion by special permission of the scenic artisto. The piece is interspersed with combats, marches and tableaux calling into requisition the full strength of the company, assisted by a forty horse power steam engine, used to heat the theatre in the winter. Lotta Hough will appear in a tragic role supported by that great tragedian, James H. McVicker." This conglomeration was received with a howl of delight, as might be expected, but those in front who didn't know what the burlesque was about enjoyed the drama of "Camille" and Miss Davenport's acting.

"Maid of Mariondot" was seen on the 25th, and the burlesque was repeated; and the 26th, "School for Scandal" was the play with the burlesque again setting the audience wild with laughter. The 27th, "London Assurance" was given, followed by the same funny "Vo Kurt Martial". On May 28th, "Media" and the burlesque were given as a benefit for Miss Davenport, who closed on May 29th with a repeat of "London Assurance".

May 31st Edwin Booth made his first appearance in Chicago, opening as Sir Giles Overreach in "A New Way to Pay Old Debts". This great and popular actor was the fourth son of Junius Brutus Booth and was born in Hartford County near Baltimore, Maryland, in November of 1833. He did not appear on the professional stage until 1849, when he played Tressel at the Museum in Boston. However, he had already enjoyed plenty of practice for, as a boy, he and "Joe" Jefferson often played "minstrel" on the stage in Baltimore where Joe was acting as paint boy for his father.

Booth first appeared in an important part in "The Iron Chest" at the Arch Street Theatre, Philadelphia, on the occasion of a benefit for his father, in 1850. It was not until May of 1857 that he was seen in New York, at which time he played "Richard III". This was about a year before he arrived in this city. After finishing in Chicago, he sailed for Europe and opened in London where he was quite a success. Returning to America, in 1861 he first married Mary Devlin, who died in 1863, leaving him with one child.

On the first night of his engagement in in Chicago, he had for his opposition Mr. and Mrs. John Drew, both well known and somewhat popular in the city. The second play put on by Mr. Booth was "Othello ", which was presented on June 1st. He did not play the title role but chose instead the character of Iago. The part of Othello was assigned to Mr. Tilton, who was equal to its requirements. The popular burlesque described heretofore was the afterpiece. Twenty years later Mr. Booth would probably have refused to appear at a performance with this monstrosity. But he was not so particular at this time for it had not been so long before that he was compelled to turn his Shakespearean company into a minstrel show at which he "blacked up" and sat on the end. He learned then what a manager had to do in order to "get by".

June 2d, the third night of Booth's engagement, he presented "Richelieu". The star was pleased at the announcement made by Mr. McVicker to the effect that he had engaged Susan Woodbury to support him. In "Othello" Lotta Hough had played Desdemona quite capably, but the audience was so accustomed to seeing her in burlesque comedy that they laughed on her every appearance. June 3d saw John Howard Payne's "Brutus" with the following

CAST

Lucius Junius Brutus	Edwin Booth
Colistinus	Mr. Tilton
Vatarius	Mr. Bradley
Titus	Mr. Meyers
Tarquinia	Miss McWilliams
Tulili	Miss Woodbury
Lavinia	Mrs. Meyers

The play was followed by "Cousin Lambkin" in which Lotta Hough and McVicker were the fun makers. On the 5th Booth appeared as Charles Damour supported by Miss Woodbury as Emelia, and other members of the stock company in the parts they had so often played.

June 7th Mr. Booth was seen, for the first time in Chicago, in a part in which he already excelled, Hamlet. Lotta Hough was his Ophelia, Susan Woodbury the Queen, Tilton the Ghost, Meyers played Laertes, Bradley did Polonius and McVicker, as usual, was the Grave-digger. On the 8th Booth was seen to advantage as Pascara and Miss Woodbury satisfied the patrons as Florida.

The star opened his second week on the 9th in "Richelieu"; "Macbeth" was given on the 10th; "The Iron Chest" the 11th, with "Katharine and Petruchio" done as an afterpiece. On the 12th Booth gave a very good characterization of the crafty Glocester in "Richard III". This finished his first Chicago engagement. He created no particular enthusiasm during his stay. In fact, the press gave him less attention than it had many others, much less than it did to his brother, John Wilkes, who was seen here later.

June 14th McVickers went vaudeville, variety, circus, or whatever word could properly identify the style of entertainment submitted for the edification of hungry amusement seekers. The manager brought in the Martinetti and Blondin Troupe, an offspring of the famous Ravels. The announcement said: "The performance will commence with a grand exhibition on the tight rope by the wonderful Mons. Blondin and Mons. Dabochet, tight rope dancers,—without a balancing pole," which was only one of the stunts executed by this capable troupe. The troupe continued for some time putting on various pantomimes such as were done by the great Ravels.

July 2d Mons. Blondin took a benefit. On the 3d the pantomime "Who Owns the Baby?" and a number of circus stunts were well presented. The whole evening's entertainment finished with "The Mystic Cave" or "The Clown's Misfortune". On the 4th, "Mazulum" or "The Black Raven" was the pantomime, and it was coupled with a variety of other entertainment features.

On the 7th we find the name of Felix Vincent appearing as Kasrac to Mrs. Ellsler's Aladdin. Vincent was born in London, May 4, 1831, and deserted the study of law which he began, for a theatrical career. He came to America and made his debut in Boston, at the Lyceum Theatre. After appearing for some time in New York, he joined the elder Wallack's company and remained with it for a considerable period. In 1855 he went to Cleveland, Ohio, where he managed the company at the Academy of Music, a cooperative company, for John Ellsler. From Cleveland he came to Chicago for this engagement. Later, he starred jointly with Marion McCarthy until her death, after which he coupled up with Mollie Williams and continued his starring career. He became quite a fixture throughout Illinois.

The Mrs. Ellsler here mentioned was Euphrinie Murry, born in Philadelphia in 1824. She made her first appearance in that city at the Chestnut Street Theatre as Tom Thumb in the play of that name, on April 25, 1828. This, it may be noted, was nearly twenty years before P. T. Barnum dug up Charles Straton and exhibited him under that name at Scudders Museum in New York. Mrs. Ellsler's first husband was Frederick Myers, who died in 1848. She then married John Ellsler. They were the parents of Effie Ellsler. John Ellsler first operated a stock company at the Academy of Music in Cleveland, Ohio, which theatre was then owned by Marcus A. Hanna, a name associated with Chicago through his daughter, Ruth, who became the wife of Medil McCormick.

At the Academy of Music at the time the Ellsler Company was entertaining the citizens of that fast growing metropolis, there was a young boy who was destined to go places in theatricals although he was only the water boy at the Academy. His name was Abie Erlanger. When Ellsler became overly ambitious, he prevailed upon Mr. Hanna to build the Euclid Avenue Opera House. When it opened, young Erlanger became a ticket seller there.

Let us now return to the records of McVickers Theatre where Mrs. Ellsler continues as Aladdin. The Martinetti and Blondin family continued until July 5th. The theatre then closed. McVicker had been subjected to severe criticism by the Press Tribune and heartily defended by the Journal which accused the former of being sore because McVicker didn't give that paper the printing. Be that as it may, he closed the house and company in July, whereas theatres had been kept in operation during the summer heretofore.

Mr. McVicker reopened the theatre on July 19th with what he announced as a bigger and better company, although most of them were holdovers from the former organization. This new company included E. L. Tilton who had been with McVicker for some time. He was a widely experienced actor, born June 13, 1824, at Ashland, Massachusetts. He made his New York debut at the Chambers Street Opera House in 1845. He traveled for a season with Henry Colson's Company and played in practically every city in this country. He also managed many theatres. In fact, he was an all around performer and could and did do anything necessary in a theatre.

A new member of the McVicker Company was John Dillon. What a western actor he became! At one time there was scarcely a hamlet in the Middle West that did not know John Dillon, either on the stage or in the barroom. He was considered the best comedian in the country and became a great favorite in Chicago.

Other new members announced for the opening of the company were: G. Cline, H. Hawk, F. Kellogg, C. Cramer and H.W. Leighton. Of the old members were: Uhl, Bradley and Meyers. The women of the company included Miss Woodbury, Lotta Hough, Ann Marble, Mrs. Dillon, Mrs. Meyers - who was the former Mary Marble - and several others.

McVicker reopened July 19th with "Facts and Fancies" written by Wm. Toothe of Chicago, with music by another Chicagoan, Wm. Currie. The play was thus

CAST

Charles Stuart	Mr. Toothe
Dick	Mr. McVicker
Lucy	Mrs. Mozart
Lisette	Lotta Hough
Mr. Campbell	Mr. Bradley
Mrs. Campbell	Mrs. Taylor
Tom Martin	Mr. Robbins
Jeanette	Mrs. Meyers

This polyglot was the most lamentable failure that one could expect, even from an amateur. Added to this was the mistake of Mr. McVicker in allowing this ambitious author to appear on the stage in a part for the first time. The play was kept on for another night, after which it was replaced by "Maid, Wife and Mother". On the 23d the play was "London Assurance", a sure-fire comedy, with Miss Woodbury as Lady Gay Spanker and McVicker as Mark Meddle. On the 25th, "Lucretia Borgia" was offered, and "The Sea of Ice" on the 26th.

August 2d Miss Woodbury and the company repeated "Lucretia Borgia" and followed it with the farce "Breach of Promise", the latter well played by Ann Marble and Mr. Bradley. McVicker, in an attempt to make a little extra money, put on a campaign selling season tickets. Lotta Hough, who had been ill for some time, appeared again on August 3d in "A Hopeless Passion". The play was followed by "A Woman's Life" or "Maid, Wife and Mother".

August 4th Mrs. W.H. Leighton made her appearance with considerable eclat as Marion in "The Windmill" to McVicker's Samson Sow. On the 5th, three short plays were done: "Fool of the Family" with McVicker as Zebulon Brighton and Mrs. Leighton as Sally Scraggs. Assisted by Ann Marble and Mr. Bradley, "Sketches in India" was put on, followed by "A Breach of Promise". On the 6th, "The Brigand" was offered combined with "Fool of the Family", and on the 7th, "The Windmill" was added to the above.

August 9th McVicker presented "Uncle Tom's Cabin" which he had been announcing for some time. It was an elaborate production and did credit to J. W. Whytal, the scenic painter, if to no one else. It had this

CAST

Topsy	Mrs. Leighton
Cassy	Miss Woodbury
Eva	Mary McVicker
Eliza	Lotta Hough
Aunt Ophelia	Ann Marble
Mrs. St. Clair	Mrs. Meyers
Aunt Chloe	Mrs. Taylor
Simon Legree	Mr. Leighton
Uncle Tom	Mr. Bradley
Phineas Fletcher	Mr. Tilton
Gumption Cute	Mr. McVicker
George Harris	Mr. Meyers
St. Clair	Mr. Chaplin
Marks	Mr. Graves

This was the George L. Aiken version. The presentation was well received, and Mary McVicker's Eva was highly praised. "Tom" was kept on until August 21st when it gave way to "Cousin Cheery", "Bamboozling" and "Fool of the Family" on the 23d.

August 24th the offering was "The Gladiator of Ravenna" by J. W. Wilson. It was

CAST

Thrusnelda	Miss Woodbury
Lyciska	Lotta Hough
Thumelicus	Mr. Tilton
Grabis	Mr. Bradley
Cassius	Mr. Meyers
Caius Caesar Caligula	" Leighton

Following the play proper McVicker and Mrs. Leighton put on "Sketches from India". This bill was maintained until August 27th when what was billed as "A Night of Mirth", was given with several short pieces: ala Variety. On August 28th McVicker returned to "Masaniello" and two farces. September 3d, "The Honeymoon" and two sketches were the offering; and "Pizarro" was the bill on the 4th.

September 6th, McVicker brought in as the star Sallie St. Clair. This actress was born in England in 1831, and had been on the stage all her life. After coming to America, she appeared at the Park Theatre in New York as a child. She had, by now, become quite prominent and was a fair selection for Mr. McVicker. Later, she married Charles Barras, author of "The Black Crook". The couple settled in Buffalo, New York, and she died there on April 9, 1867.

Miss St. Clair's play on her opening night in Chicago was "Satan in Paris" or "The Mysterious Stranger", in which play she was a trifle disappointing to the patrons. It is worthy of note that Breslow and Allen's Theatre Company passed through Chicago on this date on their way to Sterling, Illinois, where they were scheduled to play.

September 8th, Sallie St. Clair was seen in "Green Bushes" or "Six Degrees of Crime", with this

CAST

Miami	Sallie St. Clair
Madam St.Aubert	
Nellie O'Neil	Mrs. Leighton
Geraldine	Lotta Hough
Master Grandige	Mr. McVicker
Jack Geng	Mr. Bradley
Murtogh	Mr. Meyers

On the 9th, the plays were "Marriage a la Militaire", "Maid of Croissy" and "Mehitable Ann". This was followed on the 10th by "The Flower of the Forest" in which Mary McVicker was featured along with the star. This good play had this

CAST

Cynthia	Sallie St. Clair
Starlight Bess	Mrs. Leighton
Lemuel	Lotta Hough
Ishmael	Mr. Tilton
Cheap John	Mr. McVicker
The Kinchen	Mr. Meyers

Other members of the company completed the long cast.

September 11th "Douglas" was the bill, followed by "The Four Sisters". With this Miss St. Clair took her leave. She was replaced by Mr. and Mrs. D. W. Waller. Mrs. Emma Waller was born in England. She appeared at Drury Lane under her maiden name of Emma Walsh. Mr. Waller was born in New

York and made his debut in Philadelphia in 1857. They were not well known to the public when they appeared in Chicago on this occasion, but McVicker was not inclined to give all the receipts to the greedy visiting stars, so he did a little speculating.

It may be noted here that George Chaplin closed at McVickers at this time and joined Ben DeBar in St. Louis, Missouri, as did also Julia Dean Hoyne.

The Wallers opened in "The Duchess of Malfi". This play was followed by "A Day in Paris". On the 16th, the Wallers were seen in "Hamlet", which was followed by "The Fool of the Family". "Macbeth" was presented on the 17th, and "The Duchess of Malfi" was repeated on the 18th. September 20th "Phillip of France" was seen. On the 21st "The Hunchback" showed its familiar face with Waller doing a good Master Walter and his wife a commendable Julia. "Bertram" was produced on the 23d. "Othello" was given on the 24th with Mrs. Waller as Iago. This was enough for McVicker.

After the Wallers closed, the New Orleans English Opera Troupe was engaged and opened the 27th in "La Sonnambula". It was

CAST

Count Rudolpho	F. Lyster
Elvino	Georgia Hudson
Amirio	Rosalie Durand
Alossla	F. Travor
Lisa	Miss A. King

Of the above, the best known was Mr. Lyster. He was born in Dublin, Ireland, and sang himself into the hearts of American theatre goers after making his debut at the Broadway Theatre in New York in 1849.

The second presentation was Donizetti's opera, "Daughter of the Regiment". This was followed by Auber's "Crown Diamonds". September 30th the offering was "The Barber of Seville". While this opera company was a pretty standard organization , it created no furor in Chicago, although the individual members received many compliments on their singing.

On October 1st Miss Hudson was given a benefit and on this occasion the presentation was "The Bohemian Girl" with this

CAST

Arlina	Rosalie Durand
Thaddeum	Georgia Hudson
Count Aalieum	Fred Lyster
Devil's Hoof	F. B. Swan
Florestein	F. Trevor
Gypsy Queen	Miss A. King

"Fra Diavolo" was given on October 1st, and "Cinderella" on the 4th. October 6th and 7th the production was "Der Freischutz" or "The Seven Magic Bullets" followed by "Il Trovatore" on the 8th. "The Bohemian Girl" was repeated on the 9th and this finished the visit of this company in Chicago.

Mr. and Mrs. Florence opened on October 11th. While this pair was always welcome here, there is little to report as they offered the same pieces they and others had already given. But they repeated their former success as well as their plays and closed their engagement on the 23d.

On October 25th Avonia Jones succeeded the Florences, opening in "Adrienne, the Actress" to good business. The nature of the attraction was welcome because it differed materially from the four weeks of Irish skits and sketches supplied by Mr. Coyne and the Florence duo. "Evadne" was the bill on the 26th; Mrs. Mowatt's "Armand" on the 27th; and "Ingomar" on the 28th. The 29th, "Bride of Lammermoor" and "Child of the Regiment" made up the evening's entertainment; "Sybil" and "The Maid with the Milking Pail" on the 30th.

It may be noted that what was, doubtless, the first school of acting occurred at this time, when Wm. F. Johnson advertised for pupils to come to the Revere House.

As an incidental feature, the famous Hutchinson Brothers appeared in what they called "The Sports of Atlas" or "The Dancing Globe". November 2d Miss Jones was seen again in Mrs. Mowatt's "Armand". "Sybil" was repeated on the 3d. This play was by John Savage, then editor of the Washington States. On the 5th, Miss Jones, the ambitious young star, enjoyed the fruits of a benefit, offering "Romeo and Juliet". November 6th "La Tisba" was presented with Miss Jones in the title role, Miss Woodbury as Catarina and Tilton as Homodie.

November 8th James Anderson, who had just returned from a starring tour of Europe, opened in "Hamlet", followed on the 9th by "The Elder Brother" with "Sketches in India" as the farce. On the 10th, "Coriolanus", by Shakespeare, was done for the first time in Chicago, with this

CAST

Caius Marcius Coriolanus	James Anderson
Volumnia	Susan Woodbury
Virgilia	Lotta Hough
Tullus	Mr. Tilton
Cominius	Mr. Bradley
Brutus	Mr. Leighton

"Much Ado About Nothing" was seen on the 11th. The 12th was benefit night for the star, at which time he chose "The Huron Chief" and "Katharine and Petruchio", both of which were well done. "The Robbers" and "Fool of the Family" were the two satisfying plays presented on the 13th.

W. F. Johnson drifted in from Milwaukee and engaged the following people for that city where he was to open the Athenaeum. Among others were: Messrs. Riley, Flood, Lamb, Morrison, Lytton, Gregory, Stout and Radcliffe; and Henrietta Irving, Mrs. Riley, Mrs. Gregory, and the two Miss Radcliffes.

"The Lady of Lyons" was the attraction on the 15th. November 18th Mr. Anderson was seen in "The King and the Commoner" with this

CAST

King James	Mr. Anderson
George Weir	Mr. Tilton
Malcolm Young	Mr. Meyers
Laird Small	Mr. Bradley
Mango Small	Mr. McVicker
Madeliene	Miss Woodbury

"Gissippos", by Gerald Griffin, was combined with the ever popular "The Windmill" for the 19th, followed by "Richard III" on the 20th.

November 22d brought two new faces to McVickers, Lucille and Helen Western, the daughters of a performer known as Great Western. This is the first time either girl appeared in Chicago, although Lucille made many visits after this. Helen made her stage debut as Eva in "Uncle Tom's Cabin" when she was five years old. Her stepfather, William English, a constant theatrical producer throughout the New England States, featured them under the name of the "Star Sisters" in various plays, the principal one "Three Fast Men". When they visited this city, Helen was only ten years old and Lucille about sixteen.

Helen first married an attorney in Baltimore and the couple went to England. Later she was divorced and returned to America, and in August, 1865, married James A. Herne in Montreal. She was not, however, the mother of Mr. Herne's two charming daughters, the clever actresses, Crystal and Julia Herne, as they were the result of Mr. Herne's second marriage. Helen died in Washington, D. C., December 11, 1868.

Lucille, the more famous of the sisters, was born in New Orleans and made her debut as a child at the National in Boston. After playing all sorts of parts, she became an outstanding star, made famous as Lady Isabelle in Clifton Talurure's dramatization of "East Lynne". She purchased all rights to the play for One Hundred Dollars. This is said to be the best bargain ever consummated in the theatrical business.

The Western sisters opened at McVickers in "Green Bushes", finished with the musical extravaganza of "Jenny Lind", and followed it with "Satan in Paris", concluding the evening with "The Wandering Boy". This was on the 23d. On the 24th and 25th they presented "Katie, the Hot Corn Girl" and "The Little Devil". Lucille took a benefit on the 26th, when the play was "The French Spy". On the 27th came the event that had been looked forward to since their opening, the great drama by their stepfather, Wm.B. English, "Three Fast Men" or "The Female Robinson Crusoes". It was thus

CAST

America, and 6 other characters	Lucille Western
Young America, and 4 other parts	Helen Western
Jerry Blossom 1st appearance in Chicago	W. W. Allen
Maggie, a fast young woman	Mrs. Leighton
Marie	Lotta Hough
Harry Jordan	Mr. Meyers
Paddy Whack	John Dillon

For the finale "A Female Minstrel" was successfully put on, to the great delight of the audience and the satisfaction of the manager. The play was one of those plotless concoctions but was so dovetailed in continuous sequences that it moved with sufficient spirit to keep the audience in good humor. It held the stage December 10th and 11th, when the Star Sisters added "Young Monarch", "Hot Corn Girl" and "The Wandering Boy" to "Three Fast Men". The newspaper indulged in considerable argument as to the morality of "Three Fast Men" which only increased the interest and tended to keep the play on while the patronage grew.

December 13th McVicker brought in the

Hutchinson Brothers in addition to the regular stock company. The latter presented "Dreams of Delusion" and "The Artful Dodger". The 14th, "Time Tries All" and "The Four Sisters" were offered by the stock company. December 15th Mr. Hackett was brought out of retirement and appeared in "Henry IV", well supported by the resident players. On the 16th Mr. Hackett gave his characterization of "Mons. Mallet" and Col. Nimrod Wildfire in "The Kentuckian". "Merry Wives of Windsor" was given on the 17th.

"The Lady of Lyons" was well received on the 18th, and the attendance was good in spite of Mr. Hackett's departure. December 20th Harry Watkins and Mrs. Howard opened in "Smiles and Tears" or "A Mother's Prayer" by Mr. Watkins. The play was followed by Charles Bernard's sensational drama, "Skeleton Hand" or "The Demon Statue". On the 21st another play by Mr. Watkins, "The Bride of the Evening" was done in combination with "The Skeleton Hand". December 22d, "The Pioneer Patriot" was presented, followed by the farce "Jenny Lind". On the 24th, "The Maniac" and "His Favorable Companion" were seen jointly.

For their Christmas entertainment Mr. Watkins and the stock company presented the gorgeous spectacle of "Valentine and Orson". While that is the correct title, it was presented at this time as "The Wild Man of the Woods". However, it was a poor guess as it failed to bring in the patrons and the theatre had only fair business. During the week McVicker announced a future presentation of "Uncle Tom's Cabin" with Mary McVicker featured as Little Eva. Not to be outdone, North also gave notice that he would soon offer a lavish production of the same play. But North beat McVicker to it by putting the play on December 30th, and stated that it would be kept on until further notice.

NORTH'S NATIONAL.— North started the year with his usual equestrian and dramatic company, presenting on January 1st "Mad Anthony Wayne" and several circus features including Mlle. Franconi. "Red Gnome" and "White Warrior" was the bill on the 4th and it was kept on until January 11th when North changed the bill to "Cataract of the Ganges".

Mr. North continued until along in April, presenting the same plays from time to time. But, as summer approached he began to feel the lure of the show lot and closed the theatre to prepare his circus for the road. However, he reopened the theatre on May 1st and brought in Maggie Mitchell as the first star. David Hanchett, who had been leading man for McVicker, became the manager. The name Amphitheatre was dropped and the house became known as North's National. Toots B. Radcliffe was stage manager and H. Warren treasurer. Mr. Hanchett assembled an entire new cast of players which included Etta Henderson, Wm. Davis, Mr. DeGroot, J. F. Lytton, Fanny Rich from McVickers, Mr. Stewart, and Hanchett himself.

Etta Henderson, whose maiden name was Henrietta Lewis, was educated in a convent in Philadelphia. She made her stage debut in her father's theatre in Cincinnati. After appearing in Chicago and elsewhere in America, she went to Europe where she appeared successfully in "Fanchon". When she returned to her native country she became prominent, not only as an actress but also as an author.

William Davis was a native of Ireland. Much of his dramatic life was spent with Ben DeBar. He died in the City Hospital at St. Louis on July 1, 1868.

Maggie Mitchell opened on May 1st in "The French Spy", and for the farce "Rough Diamond" was put on. In addition to these two plays, "Four Sisters" was also presented. May 4th, "Mysterious Stranger of Paris" was the attraction. This was followed by "Wept of the Wishton Wist" on the 6th; "Wild Irish Girl" and "Four Sisters" on the 9th; a repeat of "Wild Irish Girl" on the 10th. "Wept of the Wishton Wist" was again put on May 12th. The 13th and 14th "The French Spy" was once more the offering. On the 15th Miss Mitchell was given a benefit at which time "Milly the Milk Maid" was done.

May 17th Mr. Hanchett brought in that favorite player, Frank Chanfrau, who always did well in Chicago. He opened in a farce, "Stage Struck Barber", following it with everybody's favorite, "Toodles". Then came a burlesque on "The Lady of Lyons". On the 18th Chanfrau appeared as Solon Shingle in "The People's Lawyer", and for the farce, Etta Henderson did Colin in "The Youth Who Never Saw a Woman". On the 19th "Romeo and Juliet" and "A Pretty Piece of Business" were seen. "The Ocean Child" and "Stage Struck Barber" were the offerings on the 20th, with "Katharine and Petruchio" as the concluding play. In it Henrietta Irving made her return appearance in Chicago. "Black-eyed Susan" gave Chanfrau a good part as William, as did Ragged Pat in "Ireland As It Is". Then Etta Henderson put on "The Eton Boy".

May 21st "Linda the Cigar Girl" brought one of Chanfrau's characters very much into the limelight. It met with so much favor that it was kept on the following night. May 24th, "The First Night" or "A Peep Behind the Scenes" and "O'Flanigan and the Fairies" was put on. "Child of the Sea" and "O'Flanigan and the Fairies" was the double attraction on the 25th, followed by a repeat of "Linda the Cigar Girl" on the 26th. And on the 27th "Mose in California" and "A Hard Struggle" were given. Chanfrau received a benefit on the 28th, at which time "Mose in California" and three other short plays were presented. May 29th, "A

Glance at New York", which was the first play Chanfrau appeared in, was given. This closed Mr. Chanfrau's engagement in Chicago.

The next visiting players were Mr. and Mrs. John Drew, both of whom had appeared with Mr. Rice. They opened on May 31st with "Grist to the Mill", "Handy Andy" and "The Good for Nothing", in which they were well supported by the stock company which David Hanchett had kept up to a meritorious standard. June 1st Mrs. Drew was seen in "The Love Chase" and Mr. Drew in his favorite "Handy Andy". "Rory O' More" and "The Eton Boy" followed on the 3d. On the 4th, the Drews offered "As You Like It", with Mrs. Drew as Rosalind and her husband as Touchstone, and for the farce he was seen in "More Blunders Than One".

June 5th Boucicault's "Knight of Arva" was put on by the Drews. On the 7th they were seen in "The White Horse of the Peppers" with Drew as Gerald Pepper and Mrs. Drew as Agatha. The play proper was followed by the farce "Goslings". On the 8th the stars went back to "A Knight of Arva" and followed it with "Love and Charity" for the afterpiece. June 9th the Drews were seen in "Leap Year", a play Stuart Robson starred in twenty years later. "Cousin Cherry", "Irish Emigrant" and "Miseries of Human Life" were in evidence June 10th, with "St. Patrick's Eve" and "The Siamese Twins" on the 11th. The Drews concluded their stay in Chicago on the 12th, at which time "Irish Lion" and "Agnes Devere" were presented.

Mr. Hanchett, hearing of the new form of entertainment McVicker was providing, reached out for a good competing attraction and brought in the famous Marsh Troupe, previously mentioned when the organization was seen at the Tremont Hall. The newcomers put on "Black-eyed Susan" and "Toodles" following with "The Brigand" and "The Wandering Minstrel" on the 15th. This attraction remained until June 26th to satisfactory returns. June 28th the stock company put on "Seven Escapes" or "The Bride's Journey" and "A Day in Paris", with Henrietta Irving as the featured player.

June 30th the patrons of this house saw a new face in that of Katie Putnam, who appeared for the first time in this city, as Julia Warren in "Fashion and Fancies". She was only a child, as she was born in Chicago in 1852, but she had appeared on the stage at the age of four years as the Duke of York, and shortly after that as Eva in "Uncle Tom's Cabin". At the age of nine she was placed in St. Mary's College at Notre Dame, Indiana, to complete her education. Her first adult part was Pauline in "The Lady of Lyons" played at her mother's benefit at Cairo, Illinois. Later she was with the Academy of Music Stock in Milwaukee, Wisconsin, and eventually became a distinct local favorite in Chicago. She was considered one of the best American soubrette stars at the time she married Harry Emery. She then left the stage and they settled in Benton Harbor, Michigan, where she lived the balance of her life.

July 2d "Nell Gwynn" was played under the title of "Court and Stage" with Henrietta Irving as Nell, the orange girl. Following this play Mr. Lytton was seen in "Paddy Miles' Boy". July 3d "The Robbers" was given with Mr. Hanchett as DeMoor and Etta Henderson as Mrs. Tuttle. "Aladdin" or "The Wonderful Lamp" was the inspiring spectacle on the 4th.

July 23d Felix Vincent was given a benefit, at which "Jack Sheppard" was seen. John Ellsler was introduced in the part of Blueskin. "Aladdin" still continued to be the principal attraction. The 24th "Hamlet" was done by David Hanchett along with "Aladdin". The latter concluded its long run on July 24th and was replaced on the 26th by "The Spirit of the Rhine". July 30th Mrs. Ellsler was given a benefit.

Mr. Hanchett closed the theatre and announced that the first star when he reopened would be Julia Dean. In spite of the theatre being closed, so far as the manager was concerned, the actors got together and put on a benefit for themselves on August 4th, presenting "Roffuelle, the Libertine" and "The Married Rake".

North's National Theatre reopened on August 5th with the following players: Mrs. McWilliams, Madam Horwitz, Miss Ella Jennings, J.B. Taylor, Constant Loup, Master A. Jennings, Mlle. Hayden, and also the Constantine Ballet Troupe which included George C. Howe; J. H. Seaman, comic vocalist; O. F. Grey, violinist; Johnny Boyd, jig dancer; J. Davis; and Molly and Kate Haflering. Here it may be seen was a roster that might well qualify for any kind of performance. None of the foregoing ever distinguished themselves in the profession. The same bill was presented on the opening night that had been done the night before.

On August 7th Julia Dean returned as Julia Dean Hayne, having married Dr. Hayne at Charleston, S. C., on January 20, 1855. He was a son of Senator Hayne. Julia went to California after her marriage and returned in February, 1858, with a profit of $20,000. In September, 1866, she was divorced from the doctor. She then married James Cooper of New York. She had visited Chicago before this appearance, but not for some time. She died in New York March 6, 1868. While Mr. Hanchett, the manager of North's National, had been announcing the new star, she did not arrive on time. As a substitute, he featured Wm. H. Rarey, the horse trainer.

August 21st "The Murderer's Doom" was put on, followed by "The Drunkard". Mlle. Hayden appeared on the 25th, and the stock company put on "The Miser's Daughter". August 27th Hanchett dug up the once popular "Carpenter of Rouen", a play that had been done by McKinzie & Isherwood in the Saganaush Hotel in 1837.

Julia Dean Hayne, so long before announced, finally arrived and appeared as Mrs. Haller in "The Stranger" on August 30th, succeeded by "The Hunchback", "Lady of Lyons" and other plays familiar to her and the audience. The 8th brought a full evening with "The Wrecker's Daughter ", "Camille", "Lucretia Borgia" and "Adrienne the Actress". On the 10th, Miss Dean was seen in "Madelaine" or "The Foundling of Paris" which was produced with this

CAST

Madelaine	Julia Dean Hayne
Bertrande	David Hanchett
Reury	Mr. Lamb
Henri	Mr. Floyd
Appiand	Mr. McDonald
Dr. Barthold	Mr. Slater
Pierre	Mr. Stout
Grodine	Mr. Stockman
William	Fanny Rich
Catherine	Mrs. Hanchett
Marguerite	Miss Edstrom
Charlotte	Miss Wakely

Miss Dean closed on the 11th with a presentation of "Ingomar". She was replaced on the 13th by Edith Mitchell.

The new star opened on the above date in "Lucretia Borgia". "A Convenient Distance" was the farce. On the 15th, Miss Mitchell and the company were seen in "La Tour de Wesle". "Macbeth" was the play on the 16th, but the star was unsatisfactory as Lady Macbeth. Hanchett, however, was a capable Macbeth and Mr. Flood was a fiery Macduff. For the farce, Flood, Lamb and Fanny Rich put on "My Neighbor's Wife".

"Guy Mannering" was the bill on the 17th, and it was thus

CAST

Meg Merrilies	Miss Mitchell
Dandy Dinmont	Mr. Hanchett
Dirk Hatteraick	Mr. Fisher
Harry Bertram	Mr. Flood
Bailie Mucklethrift	Mr. Fuller
Gilbert Glossin	Mr. Schaffer
Julia Mannering	Fanny Rich
Lucy Bertram	Miss Edstrom

This is the first time the name of J. B. Fisher appears in the cast. He was a brother-in-law of both Mr. Jefferson and McKinzie, who initiated the drama in Chicago. Fisher was born in 1804 and for a time made much progress in theatricals. It was he who brought all the Jeffersons together at Mobile, Alabama, where Joseph Jefferson II died. Fisher died in the same city on June 20, 1859.

"The Carpenter of Rouen" was again presented on the 20th. On the 21st, "The Jewess" was fairly well done. The present star was re-engaged for another week and repeated the play the following night. As a whole, the support given her by the stock company was not satisfactory. "Ernest Maltravers" was the attraction on the 24th, and "La Tour de Wesle" was repeated on the 25th, which was the closing date of Miss Mitchell's two weeks' engagement.

Mr. Hanchett then brought in Gardner Coyne and his sister, Marian, who opened on the 27th by presenting "The Irish Emigrant". Mr. Coyne's correct name was H. A. Gardner. He made his debut in Philadelphia in 1854 in "The Wandering Minstrel". He played throughout America and in 1862 went to England, where he remained. On his appearance at North's National Theatre, a band of female minstrels was first introduced to a Chicago audience.

June 29th Mr. Coyne presented "Bleak Hills of Erin" with this

CAST

Jemmy Fitzpatrick	Gardner Coyne
Flaming O'Flarity	Mr. Fisher
Harry Melville	Mr. Flood
Augustus	Mr. Morrison

This was followed by "Female Adventurer". On the 30th "Irish Huzzar" and "Nature and Philosophy" was the offering, and on October 1st,"Knight of Arva" and "Rory O'More". Mr. Coyne continued until October 11th, playing the same pieces over and over again.

October 11th J. B. Roberts appeared, opening in "Richard III". His repertoire included "Othello", "Love", "Louis XI" and "Pizarro". He concluded his engagement on the 16th and was replaced by Mrs. Charles Howard and Harry Watkins.

Mr. Watkins was born in New York on January 14, 1825. He first appeared on the stage at Fort Snelling, Minnesota. He appeared in New York as Edward Middleton in "The Drunkard" when the play was presented in that city. After his present visit to Chicago, he went to England. When he returned to America, he became involved in divorce proceedings which resulted in a decision allowing his wife $5.00 a week alimony. He then married Mrs. Charles Howard, his present starring partner. He was the author of many successful plays and the originator of the modern "Ghost Show".

Mrs. Howard was born in Liverpool, England, as Rosina Shaw. She was brought to this country at a very tender age and won great histrionic success.

The two stars opened here in Mr. Watkins' own play, "Pioneer Patriot", he as Jacko, an ape negro, and she as Isabella Carlton. This play was kept on until the

21st, when it was replaced by another of Mr. Watkins' plays, "The Bride of the Evening", with Mr. Watkins as Godfrey Farquar Delaine and Mrs. Howard as Honora Paule. On the 25th, Mrs. Howard was featured over Mr. Watkins in the play "Jessie Wharton", which held the boards for two nights. "Pioneer Patriot" was repeated on the 26th. On the 28th, Mrs. Howard offered "Satan in Paris". Mr. Watkins fell heir to a benefit on the 29th, when three short plays were offered as amusement. The patrons were entertained with "Somnambulist" and "Quack Martyr" on the 30th.

· November 1st that well known and popular actress, Eliza Logan, opened an engagement in "Evadne" and was heartily welcomed. For the afterpiece, "Make Your Will" was given. She continued on the 2d with "The Hunchback" and "The Know Nothing Servant". On the 3d, "The Rival Merchants" was done by this

CAST

Margaret Elmore	Eliza Logan
Hermine	Fanny Rich
Mathew Elmore	David Hanchett
St. Loo	Mr. Lamb
Paul Levant	J. B. Fisher
Eugene de Lorme	Mr. Flood
Johnny	Fanny Price
Marion	Mrs. Hanchett

"Ingomar" was the selection made by Miss Logan for the 5th. It was followed by "The

Secret". The star and the theatre closed on the 6th with the old favorite, "The Stranger".

The struggle was too great for David Hanchett, who had been operating North's National for some time, and so he closed the theatre. North was on the road with his circus, but when that closed he brought the performers to the theatre and reopened on November 15th with a strong bill of circus acts. The performance was highly satisfactory to a large crowd. Dan Castello was the featured clown. As a special feature North presented Mlle. Bernadette Forma from the Theatre Scala, Milan, Italy, and put on his elaborate spectacle, "The Fall of Delhi", on December 13th, presented by the newly inaugurated company. North then withdrew "The Fall of Delhi" and replaced it with "Putnam".

"Mad Anthony Wayne" was the Christmas attraction supplied by Mr. North. Then, stealing a march on Mr. McVicker, the crafty old circus performer slipped on " Uncle Tom's Cabin" before the Yankee star got to it. Thus, the closing of the year in this house was fairly successful even though David Hanchett had discontinued his management. Fortunately, with the circus season closing, North was in a position to step in and keep the theatre in operation until the end of the year.

METROPOLITAN HALL.— During the early part of the year the Italian Opera Company appeared for several days. May 26th Teresa Esmond gave a reading. Miss Esmond was a capable actress who originally made her debut at the Broadway Theatre in New York in 1853.

May 31st the Sanford Opera Troupe appeared at this Hall. Samuel S. Sanford, father of the Sanford children, was born in New York in 1821. He followed every branch of the amusement profession from "Shakespeare to Sawdust". He brought this organization from Philadelphia where he was manager of Sanford's Opera House.

June 14th, 15th and 17th Vieuxtemps and Thalberg's Grand Combination Concert held forth at the Metropolitan Hall.

August 30th Marion McCarthy gave a satisfying musical entertainment. Nothing is on the records thereafter until October 7th, when Karl Formes appeared in a Grand Concert. And November 6th the great humorous poet, John G. Saxe, gave a reading of his love poems. November 23d we find mention of a concert by Emma Bostwick. December 4th, Eloise Bridges gave a reading of "Hiawatha", and on the 6th, Matt Peel's Campbells Minstrels appeared four nights.

PHELPS OPERA HOUSE, formerly the Hall located at 104 Randolph Street, opened with an "Ethiopian Minstrel" on April 7th. This so-called Opera House was previously known as Emmett's Varieties where the primary entertainment was a stationary organization.

RICE & COMPANY'S AEOLIAN VARIETIES, located at 122 Randolph Street, (old number) opened on December 3d with an attraction called "The Star Troupe of the West". After operating for a time as a sort of a Honky Tonk, it finally succumbed to the inevitable.

BEEBE & COMPANY opened a Concert Room December 31st, on the second floor of a building at 115 and 117 Randolph Street, (old numbers) where a Female Minstrel performance was given. When the show became too "hot", it was discontinued.

- - -

Theatres and Halls in operation during the year 1859 included: McVickers; North's National, on Monroe Street between Clark and LaSalle Streets; Emmett's Varieties, 104 Randolph Street; Nelson Kneass's Lyceum; Sam Ryan's Minstrel Hall, 115 and 117 Randolph Street; Mechanics' Hall, Corner Clark and Washington Streets; and Metropolitan Hall on Randolph Street near Wells. The street numbers herein mentioned are the old numbers and cannot even be identified, by comparing them with the 1909 — present day — numbers. Of the Halls, the most important was the Metropolitan, which housed nearly all the outstanding musical attractions. Some of the minor theatres had formerly been Halls and with a change of name were transformed into so-called theatres, and then later had reverted to a Hall under the first or even another name.

MCVICKERS THEATRE, at the beginning of the year, had been in operation for about fourteen months and had, during that period, been fairly well patronized in spite of the opposition created by the high-keyed political campaign for United States Senator between Abraham Lincoln and Stephen A. Douglas in 1858. The Republican party had just been born two years before, when the abolition question became almost as hot in Illinois as it was in Massachusetts. Political campaigns during the nineteenth century were always a strong deterrent to theatrical patronage of theatres and similar amusements. Theatrical managers and political leaders never courted opposition and so they often made deals for one or the other to wait until the first had finished before the other began. Usually the showman was the goat for, if it had been agreed that one would be out at nine o'clock and the other wait to begin at that hour, it was more often that it was open for something like an hour later.

The first play of 1859 offered by Mr. McVicker was "The Bride of Lammermoor", which opened January 3d, followed by "Up Salt River" done for the afterpiece. The latter had the following

CAST

Wau-bun	Mr. McVicker
Wild Onion	Lotta Hough
Rutabaga	Mrs. Leighton
Col. Romance	Mr. Meyers
Jenkins	Mr. Bradley

These were followed on the 4th with "The Brigand" and the above afterpiece, which were audience satisfiers. "Up Salt River" was still being played on the 5th, but now combined with "Retribution".

"Speed the Plow" and "My Cousin Tom" entertained the customers on the 6th. Mr. Bradley was given a benefit on this date with an attendance that pleased him and satisfied Mr. McVicker. On the 7th, "Rob Roy" and "Up Salt River" was the attraction, followed by "Lucretia Borgia" on the 8th. On January 10th came a return of that everlasting money getter, "Uncle Tom's Cabin", with little Mary McVicker featured as Little Eva, in which part Mary made a decided hit and became as definitely identified with it in the West as Cordelia Howard was in the East. So much so, in fact, that Mary was often farmed out to other stock companies playing the piece in neighboring cities.

When "Uncle Tom's Cabin" was at the height of its popularity, obtaining "Evas" was the bane of the managers of that drama. The demand for a child able to depict that character was so great that a Mrs. Olson, here in Chicago, conceived the idea that supplying this long-felt want would be a fertile field for any good woman's endeavor. So she began the operation. She arranged with the mother of a child for permission to teach it the part of Eva, and then shipped it out on order at a certain salary which would be remitted to the sponsor, who then divided the amount with the mother, while Eva herself got "what the Dutchman shot at."

McVicker's production of the play on this occasion was a very lavish one and Mr. Whytal, the scene painter, received much approbation for the scenery, especially the "transformation" where Eva is seen going to Heaven. The play was kept on until it became time for Miss Susan Woodbury to take her customary benefit, when something with a part that would demonstrate the ability of the beneficiary must be produced, and so "The Stranger" was chosen. It could always be relied on to enhance the reputation of a female star or stock leading lady. The play was followed by Boucicault's great comedy, "London Assurance".

After this, McVicker reverted to "Tom", and, after a few performances, added "Speed the Plow" to give the patrons plenty for their money. "Uncle Tom" was kept on until Mr. Tilton's benefit was due on the 18th, when he appeared as Luke Fielding in Boucicault's "The Willow Copse". This was the first time the play was put on in Chicago with any one but Mr. Couldock in the part of Luke, but Mr. Tilton was well received. And why not? He was an even more widely experienced actor than Mr. Couldock, although he did not possess that actor's reputation. Tilton, it may be recalled, was the cause of a story being circulated that John Wilkes Booth became so excited in a combat scene with the actor that he nearly broke Tilton's shoulder. While this story gained a wide credence, there was no truth in it. Tilton simply fell off the stage and broke his collar-bone. After Booth assassinated President Lincoln, all sorts of stories came to the front regarding this ordinary actor.

January 19th the company presented "A Social Scourge", written by Jane Thayer, a Chicago resident of the North side. It was a short play and embraced a good part for the popular Mary McVicker who, while still a child, was destined to become the second wife of the great Edwin Booth. Mrs. Thayer's play was combined with two other short ones, "Blanche's Dream" and "Sketches of India". This locally written play was remarkably successful, at the time, mainly because it was written by one of Chicago's ambitious citizens. Its popularity, however, never extended beyond the corporate limits of the city, although it had one or more repeats here. Besides, it gave Little Mary a good part, which is,—sometimes,—a delusion and a snare to a manager having an ambitious child or wife. If they appear upon the stage at all they must have a good part. Making a leading lady of an incapable wife has wrecked more managers than "camel-back" trunks.

About this time McVicker was confronted with some opposition he had not reckoned on. Sam Ryan, now the husband of the popular leading woman, Kate Denin, announced the opening of what he called the New Minstrel Hall at 115 and 117 Randolph Street, between Clark and Dearborn Streets. It was stated that the entertainment would be semi-dramatic, with Kate and Susan Denin appearing from time to time, but those popular leading women did not materialize and Ryan's policy turned out to be a mixture of minstrel and burlesque.

On January 24th Mr. McVicker brought in the well known and justly popular Matilda Heron, who had already gained considerable popularity in other cities throughout the country. She opened in her own dramatization of Sardou's "Camille". While Jean Davenport had already presented a play under that title and from the same source, this was an entirely different and exceptionally well-written play. This is the same version that was later played extensively for many years.

Miss Heron was, of course, seen in the title role. The play was well received as done by the following

CAST

Camille	Matilda Heron
Armond Duval	Mr.Tilton
Monioure Duval	Mr. Meyers
Gaston Rieux	Mr. Leighton
Count DeVarville	Mr. Chaplin
Gustave	Mr. Cline
Messenger	Mr. Double
Arthur	Mr. Graves
Madam Prudence	Mrs. Leighton
Nanette	Lotta Hough
Nichette	Mrs. Meyers
Olympe	Mrs. Marble

About a year before this date, Miss Heron had made a dramatization of "Mathilde" from Eugene Sou's novel, and produced it on June 7, 1857, in New York. She also played it in other cities where she had starred. It was chosen for her second presentation in Chicago and was seen here on January 27th with this

CAST

Mathilde	Miss Heron
Ursula	Miss Woodbury
Lucarto	Mr. Tilton
Dureviege	Mr. Meyers
Count DeLenere	Mr. Chaplin
Larouche	Mr. Leighton

The play was fairly well received. "Media" was the offering on the 28th, and on the 29th "Mathilde" was again seen. February

1st, "Camille" was put on again and as an afterpiece "Joan of Arc" was added.

On February 4th the star deviated from her own plays and offered the old favorite "Four Sisters" and "London Assurance". On the 5th, "Therese" and "The Fool of the Family" were given as a benefit for Mr. Harrington, manager for Mr. McVicker, which position he had occupied since McVickers Theatre opened November 7, 1857. Miss Heron closed a very successful engagement, and the stock company presented Thomas Morton's drama, "A Cure for Heart Aches" on the 7th with this

CAST

Miss Vortex	Miss Woodbury
Ellen Vortex	Miss Hough
Jesse Outland	Mrs. Meyers
Old Rapid	Mr. Bradbury
Young Rapid	Mr. Meyers
Frank Outland	Mr. McVicker

Short as the play was, the public liked it, as well as the farce "Dearest Elizabeth" which followed it. On the 8th, "Time Tries All", "Ladies in Love" and "Polly the Young Quaker" were the three short plays that furnished the entertainment for that date. On the 9th "Town and Country" was the attraction, and on the 11th, "Bride of Lammermoor" and "Dearest Elizabeth" were performed before a good crowd. The performance on this date was, primarily, for the benefit of the Dramatic Fund, a theatrical charity organized as early as 1789. It is now known as the Actors Fund of America, functioning at the present time very successfully, with headquarters in New York. It was the custom during the 18th Century to give benefits for this worthy cause, and this one at McVickers on February 11, 1859, brought forth fruit. The performance, if not the receipts, was marred somewhat because of the appearance of too many ambitious amateurs in the cast.

The following night, February 12th, a benefit was given for Lotta Hough, when "Old Heads and Young Hearts" and "Turning the Tables" were creditably presented. The large attendance proved how highly the public esteemed the entertaining qualities of Lotta Hough. Her name is still familiar to old timers and students of dramatic records. Benefits now being the immediate vogue, D.G. Chaplin accepted the gratuity, at which time he appeared in "The Momentous Question".

February 15th was a date especially stressed as "a great comedy night," when Sheridan's popular and entertaining play, "The Rivals" was presented. While the cast of this play has been introduced in these records before, it might be of interest to some to learn the manner in which it was cast in the present production, therefore we again submit it as given by McVickers stock company at this date.

CAST

Sir Anthony Absolute	Mr. Bradley
Charles Absolute	Mr. Meyers
Bob Acres	Mr. McVicker
Lydia Languish	Miss Woodbury
Lucy	Lotta Hough
Julia	Mrs. Meyers
Mrs. Maloprop	Mrs. Marble
Sir Lucius O'Trigger	Mr. J. Dillon
David	Mr. Graves
Faulkland	Mr. Chaplin
Fog	Mr. Cline

This play was followed on the 17th by "Lady of Lyons", "A Cure for Heartache" and "The Bottled Imp".

On the 18th, A.J. Martin, the property man, was given a benefit and "Speed the Plow" was presented with success. It was not customary to have a benefit unless you made a personal appearance to show the ticket buyers whom they were straining a point to patronize. In order to do this, a few lines were given to such a beneficiary, such as "My Lord, the carriage waits", or "I have the honor to announce," etc., etc. But in the case of Propertyman Martin, he disavowed such mediocrity and introduced his own lines. When he received the cue instead of speaking the lines given him, he entered with all speed and, striding down to the footlights, shook a fist that looked like an Armour's specialty at the audience and shouted, "The man that would harm a woman is a coward." And down came the curtain. When McVicker asked what he did it for, he replied, "As long as I've worked in a theatre I never heard that line when it didn't go with a howl." So much for ambition.

Not only did this bring down the curtain with a howl, it brought on the announcement from Mr. McVicker that the following night was the last of the season which, of course, brought another howl from the actors, who complained vociferously of the short season. It wasn't "Props'" melodramatic introduction into the drama, however, that brought on the closing. It was because Maurice Strakosch, the great impresario, had rented the theatre for ten days for the appearance of his Italian Opera Troupe. During the stay of the Strakosch company, the actors went over and appeared with Levi North at his National Theatre.

The Italian Opera Troupe opened February 21st in Donizetti's "Bride of Lammermoor", following on the next night with another by the same composer, "Lucretia Borgia". Then came Verdi's "La Traviata", after which Strakosch returned to Donizetti and gave that composer's "Lucia de Lammermoor", followed by "I Puritani" and "Rigoletto".

On the 28th, they presented "Il Trovatore" with the following

CAST

Leonora	Theresa Pardoli
Azucena	Amelia Strakosch
Count di Luna	Signor Amodo
Ferrando	Signor Nicoli
Manrico	Signor Brignoli

March 1st the ever popular opera "Martha" was given with this

CAST

Lady Henrietta	Madam Colson
Nancy	Madam Strakosch
Lionel	Signor Brignoli
Plunkett	Mons. Junco
Sir Trestan	Signor Nicoli
Judge of Richmond	Signor Kieb

This was followed on March 2d by Bellini's "Norma", always an appealing opera. Then came "La Sonnambula" and "Il Trovatore". After repeating several operas, Mr. Strakosch, on the 9th, presented "Don Giovanni" which was thus

CAST

The Commandatore	Signor Nicoli
Don Giovanni	Signor Barili
Don Ottavio	Signor Brignoli
Leporello	Mons. Junco
Donna Anna	Theresa Pardoli
Donna Elvira	Amelia Strakosch
Zerlina	Madam Colson

As Mr. Strakosch had only arranged for a season of ten nights, he concluded the engagement on March 10th with a grand testimonial benefit given to himself which was abundantly attended.

Mr. McVicker then summoned the actors back for a rehearsal of Tom Taylor's play, "Our American Cousin", made famous six years later when President Lincoln was assassinated by John Wilkes Booth as he sat in a box at Ford's Opera House in Washington witnessing Laura Keene's presentation of it. The cast at McVickers was

CAST

Asa Trenchard	Mr. McVicker
Lord Dundreary	Mr. Leighton
Lieut. Vernon	Mr. Tilton
Sir Edward Trenchard	Mr. Bradley
Capt. De Boots	Mr. Dillon
Coyle	Mr. Meyers
Abel Murcot	Mr. Chaplin
Binney	Mr. Graver
Fanny Trenchard	Susan Woodbury
Mrs. Maunchessington	Mrs. Leighton
Augusta	Ann Marble
Georgina	Mary Meyers
Mary Meredith	Lotta Hough
Sharpe	Fanny Rich
Skillet	Mrs. Heffering

The piece was very well received as evidenced by the fact that it was presented several times, later. Its unfortunate connection with the shooting of Lincoln curtailed its subsequent success. Joseph Jefferson, who played the role of Asa Trenchard when the play was first brought out in this country, was not in the cast in Washington when the great fatality occurred.

An incident associated with Lincoln's assassination occurred in Chicago about 1916, when W. J. Ferguson was the guest of the Strollers Club. This actor, who was then playing in Chicago, was at the time the only living member of the cast connected with the play in Washington when the disaster happened. He was asked to review the details of the affair and gave a brief and graphic account of how Booth leaped from the box after firing the fatal shot, nearly knocking Mr. Ferguson over. At the conclusion of his story a man in the audience arose and said: "Ladies and gentlemen, that is exactly as told me many times by my father, who was Lincoln's bodyguard at the time." The man who verified Mr. Ferguson's story was Harry Harwood, president of the Hamilton Club at that time.

Following "Our American Cousin", a play by a local newspaper man was produced for the first time on any stage. It was called "Pikes Peak" and depicted the trials and troubles of ambitious young men of Chicago seeking their fortunes in the gold fields of the west. It was presented with the following cast.

CAST

John Wilde, An unfortunate millionaire	Mr. Tilton
Peter Luckless, Victim of hard times	Mr. McVicker
Joe Raffity, Victim of railroad strike	Mr. Dillon
Mr. Wisehead, A man of brains	Mr. Bradley
Cicero Starchump	Mr. Meyers
Capt. Seagrass	Mr. Leighton
Policeman Dick, A particular star	Mr. Uhl
Mr. Bangs, A wild land agent	Mr. Cline
Agustus Soft, A willing young chap	Mr. Graver
Mrs. Wilde, Wife of the millionaire	Miss Woodbury
Sarah Jane Stiles, Wife of Peter	Lotta Hough
Biddy, Joe Raffity's wife	Mrs. Meyers
Mrs. Seagrass	Mrs. Heffering
Frau Von Vinager	Mrs. Leighton

The public did not take kindly to the play, but since it was written by a local newspaper man, the press strained a point to give it a break. Some of the parts were well played, but without a cohesive story there is little chance of any drama maintaining continuous popularity. In spite of its weak points, however, it was repeated a few times.

March 21st Maggie Mitchell made Chicago another visit, presenting "The King's Son and His Privileges" following it with "Margot the Poultry Dealer". She met with a good reception on the opening night as she was a popular dramatic star even then. She became still more so, later, as she acquired better plays. On the 22d "Maid With the Milking Pail" and her favorite, "French Spy" were seen; on March 23d, "Pet of the Petticoats" and "Nan the Good for Nothing". The 24th, Miss Mitchell produced "Satan in Paris" and "Anthony and Cleopatra" to a well filled house, the stock company supplying adequate support. "Anthony and Cleopatra" was repeated on the 26th, followed by "Kitty O'Sheil". Business continued a little better than average. The star then gave "The Pirate Prince" with the assistance of the regular members, and as an afterpiece the company presented "Pikes Peak" without the assistance of the star. On the 31st Miss Mitchell reverted to "Pet of the Petticoats" and, as a special added attraction, a celebrated German actor gave "Richard III" in his native language. Since there were a number of Germans in and about Chicago, as might be imagined, there was a good attendance.

During the week a hundred leading citizens, wishing to show their appreciation of Miss Mitchell's work, petitioned her to announce a benefit, using their names as patrons. Like performers in general, the star's modesty did not impel resistance—

actors are not that sensitive — so the benefit materialized with splendid results.

Miss Mitchell concluded her two weeks' stay in Chicago on April 2d. She was followed by James H. Hackett, Jr., who opened with McVicker on April 4th in his favorite part of Falstaff in Shakespeare's "King Henry IV". This was his first starring engagement in some time, since he had practically retired, as actors are inclined to do. The name "Hackett" was one of the best known to American play-goers, and it was worth Mr. McVicker's efforts to rescue him from his voluntary oblivion.

April 5th Hackett was seen in his popular play, "The Kentuckian" which he had done in Chicago before. In fact, he did nothing new on this occasion, repeating on various nights the plays he had presented many times. On the 8th, Charles Macklin's "A Man of the World" was well done and this finished his engagement.

April 11th Mr. and Mrs. W. J. Florence appeared and offered "Born to Good Luck", "Mischievous Annie" and "A Happy Man", followed by "A Lump of Gold","Irish Lover", and other pieces with which they were identified. They finished their short engagement on the 14th, giving way to a new star, James E. Murdock, always a great favorite in Chicago as elsewhere. He opened in "Wild Oats", followed on the 18th by Schiller's "The Robbers". Other plays he presented included Bulwer's "Money", "The Dramatist", etc. The Daily Journal was so pleased with the artistic work of Mr. Murdock that it devoted an entire column on April 23d to praise of him and his performance. He concluded his engagement on May 2d when he presented, for Samuel Meyer's benefit, Beaumont & Fletcher's "The Elder Brother".

As no star was available, Mr. McVicker revived the dependable "Our American Cousin", with a presentation of "Sam Patch in France" for the afterpiece. May 4th Susan Woodbury received a benefit. Mr. Murdock volunteered to appear, as did her sister, Henriette, and her husband, W. H. Riley, who came down from Milwaukee for the occasion. "The School for Scandal" was the play chosen.

Mr. Murdock was reengaged and was seen in "Hamlet" followed by "The Avenger", put on for Tilton's benefit on May 9th. On the 10th "Our American Cousin" was repeated as was also "Pikes Peak". "Five Married Men and Their Wives" was put on for Lotta Hough's benefit on the 11th. "Our American Cousin" and "Pikes Peak" was the combination for the 12th. "A Model Farmer", another name for "Writing on the Wall", and "Mons. Alexander" were seen on the 13th at Mrs. Leighton's benefit. May 14th "A Social Scourge, or the Angel Child" with the first half of the title left off, was repeated, also "Sam Patch in France". The benefit on this night was for McVicker, a gratuity he needed at the moment.

Jean Davenport, who had not visited Chicago for some time, returned and opened May 17th, presenting "The Lady of Lyons". Then came consecutively "Adrienne the Actress", "Romeo and Juliet", "Camille", "A Belle's Stratagem", "Mesalliance", Boucicault's version of "Peg Woffington", which he called "Masks and Faces", closing with "Czarina" or "The Court of Russia". All things considered, her engagement was successful as she was a capable and popular actress.

McVicker then brought in Catherine Sinclair, the ex-wife of Edwin Forrest, billing her as such. The publicity given the long drawn out and scandalous gossip in homes and in the press had made her name, as Pauline says in "The Lady of Lyons": "A byword of every tongue in Lyons", and in this case everywhere else. This new star was the daughter of a famous musician and singer, and was somewhat of a beauty when she married Edwin Forrest. She was divorced from him in 1851, after a trial that found its record in every home, church and green room in the country. She then put herself under the tutelage of the great English actor, George Vandenhoff, who gives a good history of the divorce granted by the judge in the case of Forrest vs. Forrest in his book "Leaves from An Actor's Notebook". When she made her debut in New York February 2, 1851, as Lady Teazle in "The School for Scandal" she met with a triumphant reception and gave a creditable performance of that part. In most other characters she attempted, however, she failed to qualify, but she continued on the stage.

Mr. McVicker was rather disappointed at the limited patronage this new feature attracted. But theatrical managers are subject to such tricks of fortune. Miss Sinclair opened May 30th in Wm. Falconer's play, "Extremes", a drama that had just finished a run of 140 nights in London, but neither the star nor the play aroused any special interest among Chicago theatre goers. Henry Sedley, who had appeared in the city with some success at an earlier date, was the leading man. The play was presented with this

CAST

Lucy Vavaroui	Catherine Sinclair
Frank Hawthorne	Henry Sedley
Hon. Augustus Adolphus	Samuel Meyers
Dr. Playfair	James Bradley
Robin Wildbriar	J. H. McVicker
Betsy Wildbriar	Mrs. Marble
Jenny Wildbriar	Lotta Hough

June 1st, "The Queen's Necklace" was given together with "The Four Sisters", presented as an afterpiece. The former play had the following

CAST

Marie Antoinette	Catherine Sinclair
Count De Artois	Henry Sedley
Jeaunix	Susan Woodbury
Duke of Richelieu	Mr. Bradley
M. De Carney	Mr. Meyers

"Extremes" was repeated on the 2d, then came "Marble Heart" and "Matrimonial Squabble"; and Tom Taylor's "Court and Stage", the performance of which concluded Miss Sinclair's engagement. As has been stated, her visit was disappointing to the manager.

June 6th Mr. and Mrs. James Waller returned and opened with "The Duchess of Malfi" to fair business, which was about all that could be expected in view of the weather and the political agitation of the time. The 8th was benefit night for Mr. McVicker and the occasion drew out the largest crowd ever in his theatre, with standing room at a premium. The plays presented for this benefit were "Guy Mannering" and "Byways and Highways". On the 9th the stock company offered "The Patrician's Daughter" and "Who Speaks First"; and on the 10th, "Macbeth" was put on to wind up the season.

The Great Ravels were to open on the 14th, but something delayed their arrival, so the theatre remained closed until the 19th, when Gabriel and Francois Ravel and their noted company of pantomime players appeared and presented "Kim-Ka-Bianco" or "The Magic Sword". The people of Chicago did not take to pantomime as they did in London where that form of entertainment had been a regular season's innovation for many years, but the reputation of this troupe could not be resisted, so good houses were the rule during their limited visit.

"Pinchillo the Corrupt" was the next "pan" and it was well received. The troupe continued to present the same style of entertainment they had offered on previous visits. On July 1st a dispute arose between one of the players and Francois over what should have been a trivial matter. In these days of Unionism it would be serious, and as it turned out, it was in this particular case. Angelo Chiraini had been asked by Francois Ravel to assist in placing some of the scenery. Angelo considered this beneath the dignity of a player and refused, which led to a heated argument culminating in a fist fight with considerable damage to the employee's proboscis. The performer went to the police for protection and the climax of the affair was a "trial by jury" with an array of legal talent on both sides that would make a treason trial look like a pettifogger's contempt sentence. Those were the days before the I.A.T.S.E. had promulgated strict, unbreakable rules which forbid the contaminating hand of a performer to touch a piece of scenery, sacred only to a stage hand. This union did not exist in Chicago until 1882 and their regulations at that time were not as adamant as they became later. However, even then there was some justification in the actor's refusal, at least that was the finding in the "Irish Justice" trial that took place.

The trouble in the Ravel ranks caused the company to close their Chicago engagement, and McVickers remained dark until July 25th. It opened on that date with the stock company presenting O. H. Parday's "Nature's Nobleman", one of the prize winning plays of those times. On July 26th, McVicker resorted to that sure money-getter, "Uncle Tom's Cabin". This was kept on until the opening of John Brougham's engagement on August 2d with "A Serious Family" and "Irish Lion" as an afterpiece. August 3d Brougham presented a burlesque on Po-ca-hon-tas, which he had written in ridicule of all Pocahontas plays, from that of Robert Owens down. The star followed this with "David Copperfield" and other of his own plays. He closed August 11th.

Mr. Brougham was succeeded by the great Irish actor, Barry Sullivan, a great favorite with the Liverpool clientele. He had not, however, been received in New York with the enthusiasm he deserved when he opened there on November 2, 1858. Mr. Sullivan was the real cause of a reform or improvement in minstrel entertainment. J. Burdette Howe, well known and popular actor who had come to this country to play St. Clair in the New York run of "Uncle Tom's

Cabin", had been engaged to manage the theatre in Pittsburgh, Pennsylvania, and had contracted with this Irish player to appear there on a certain date. He disappointed and went into the opposition theatre, which was nearly across the street. Mr. Howe, determined to get even, put on "Hamlet" with his stock company and announced a Christy Minstrel for the afterpiece, put on with the stock company, of course, as he had no regular minstrel performers, although nearly all actors could sing, dance and play musical instruments. The manager must make his small company look big so he took his orchestra out of the "pit" and put it on the stage. This became a regulation procedure ever after.

Mr. Sullivan chose for his opening at McVickers on August 13th "Hamlet", with "Twenty Minutes With a Tiger" for the afterpiece. He was then seen consecutively in "The Gamester" on the 14th; "Hamlet" on the 15th; "Merchant of Venice" on the 18th; "Richard III" on the 19th; closing on the 20th with "Macbeth". He was well received but no sensational receipts jingled in the till.

After Sullivan's departure the nearest approach to a star appearance was little Mary McVicker. An ambitious local dramatist wrote a play for the youngster given the business killing title of "Gianette, the Stolen Child". Had the author omitted the "Gianette" and given it only the subtitle it might have been all right. Anyway, "The Stolen Child" with Little Mary the subject of the theft wouldn't have kept anybody away — maybe. The play proved a failure all around. It was saturated with religious pleas, and burdened with heavenly appeals not at all attractive to the pagans who made up the majority of show goers in those days — if not now. In spite of the play's defects, it was kept on for a week, or until a new feature could be brought in.

On August 29th Josephine and Adelaide Gougenheim opened in "Court and Stage", the former as Nell Gwynne and the latter as Frances Stewart. These clever actresses came to America from England. Adelaide was first seen in "The School for Scandal" in New York, August 19, 1854, and Josephine the following day in another play. They were charming and capable girls and were generally well received, but did not gain enough distinction to qualify as stars. However, they were appreciated while here, although they remained only one week. Before the sisters left, McVicker announced that his next feature would be Donetti & Woods, Dogs and Monkeys, much to the chagrin of the Gougenheim duo at being replaced by dogs and monkeys. Colonel Woods and McVicker only laughed.

September 4th Mary McVicker left for Boston on a starring tour. September 6th the dogs and monkeys arrived. In order to give the animals an occasional rest, the stock company put on various plays with which they were familiar. On the 8th Col. Woods introduced, along with the animal antics, what he termed the "Great Ryngas" who featured the feat of swallowing a sword two feet long, a claim that brought a protest from an irate doctor who vowed it couldn't be done and that Col. Woods was a humbug. The Colonel was used to that sort of talk. The dogs and monkeys remained until the 17th.

The stock company had been rehearsing "Speculation", a new drama by another local playwright, which McVicker had great hopes for. It was first presented Monday, September 19th, and was thus

CAST

Gabriel Badger	Mr. McVicker
Comerlotte	Mr. Leighton
Georgia Comerlotte	Mrs. Meyers
Mr. Slowman	Mr. Bradley
Mrs. Gaylove	Miss Woodbury
Handsome, a servant	Mr. Dillon
Fastboy, a villain	Mr. Tilton
Joe, another servant	Mrs. Leighton
Mrs. Comerlotte	Mrs. Marble
Prudence	Lotta Hough

The play was well received by press and public and enjoyed a run of a week. It was succeeded by "Our Eastern Cousin in Chicago", which also ran for a week.

Julia Dean Hayne, formerly Julia Dean,

opened on October 3d in "Much Ado About Nothing", with a change of play nightly in the following order: "Ingomar", "The Hunchback", "The Lady of Lyons", "The Wrecker's Daughter" and "Lucretia Borgia".

Next came the well known English tragedian, James Anderson, who opened October 11th in "Hamlet", and for the farce, "The Glorious Minority" was put on. After this he presented "Coriolanus"; "Macbeth"; "Damon and Pythias",—the first time this had been presented in McVickers; "The Robbers"; "Richard III"; and for the first time in Chicago, Mr. Anderson's own play, "Clouds and Sunshine", presented on the 19th. It was played but two nights, giving way to "The Wonder" on the 21st. "Clouds and Sunshine" was then put on for two more nights at which time Mr. Anderson closed his engagement.

Anderson was followed by Annie and Addie Lonsdale, who had come from England as early as 1852, and had made a big hit in Buckstone's farce, "The Good For Nothing", at one of the New York theatres. Annie was a clever actress but as a star never gained the distinction that would make her attractive financially to managers. They began their engagement at McVickers as Lady Gay Spanker and Grace Harkaway in Boucicault's great comedy, "London Assurance". On the 25th, the plays were "Royal Command" and "Captain Charlotte"; the 26th, "Soldier's Daughter"; the 27th, "Roll of Drums"; and on their closing night, October the 29th, "Black-eyed Susan".

October 30th the stock company offered "Pauline". Heretofore, like most of the stock managers, McVicker had been putting on a different play every night unless one was unusually attractive, in which case it was kept on as long as it drew the patrons. But about this time Mr. McVicker tried to establish a policy of one bill a week. In later years this became the standard manner of operating a resident stock company, but it could not be made to work at this time, so he went back to the former policy. "Pauline", however, was kept on for the week.

Little Mary McVicker having finished her starring engagement in the east, returned and appeared with the company in "Is It a Boy?", "Little Piccolonini", "Ladies' Battle", "Little Nell", etc. November 12th E. Z. Sherman, the treasurer, was given a well deserved benefit. James E. Murdock was welcomed back on the 14th and remained until December 3d, playing nothing new, but giving satisfactory performances of the legitimate dramas.

Escot & Miranda's English Opera Company opened December 5th in "The Bohemian Girl", and followed it with "Maritana", "Il Trovatore" and other standard operas.

The stock company again took over on

the 19th, and the balance of the year was devoted to benefits for the various members. The year had not been hugely prosperous for the manager, largely owing to the times, which were not good. The opposition, however, had been unimportant.

NORTH'S NATIONAL.- "Uncle Tom's Cabin" continued at this theatre and ran up into this year until about January 4th. "Rockwood" or "Dick Turpin" then succeeded it with North's sorrel horse, Hiram, and six acrobatic acts. The play ran until the 8th when "Putnam" was again put on. January 10th, North announced an added feature in the form of a special equestrian exhibition in which he was seen with his great exhibition horse, Tamany. The spectacle of "The Fall of Delhi" was also presented, as a double feature. Dan Castello was brought on to do the clowning.

January 12th a pack of Indian Chiefs gave an old Indian pow-wow. On the 14th, "Broken Swords" or "The Torrent of Death" was seen at this house. It was followed by "Putnam", done this time as an afterpiece. The drama was changed to "The Cataract of the Ganges" offered on the occasion of Levi North's benefit, which was well attended, testifying to the old timer's popularity. The Chicago public appreciated the varied style and the quality of North's offerings. The bill was changed on the 24th to "Forty Thieves" followed by "Ireland and America" with Sam Ryan making his appearance. A new play, "Temptation", was produced on the 29th, and on February 1st "The Robber's Wife" and "Robert Macaire" were the offerings.

North then brought in W. H. Meeker, who had been quite a favorite here when he appeared with Mr. Rice's company. He began his engagement as Michael in "The Maniac Lover" on February 2d and gave a good interpretation of the part, first played here in 1837. Mr. Meeker followed this with another good part in "Nick of the Woods" on the 3d. Mr. Lyne, who had been with the North company for some time, concluded his stay with a benefit on the 4th, presenting "Richard III". This actor first visited Chicago in 1842 when, as one of the managers of Powell & Lyne, he played in the first Chicago Theatre built by McKinzie & Jefferson.

February 5th that funny clown, Dan Castello, was given a benefit. In addition to his own appearance, Mr. Meeker was seen in "Richard III". When Richard shouted during this performance, "A horse, a horse, my kingdom for a horse", the audience was disappointed that North didn't respond to his plea and come dashing in on one of his fiery steeds. A man in the audience shouted "Will a jackass do?" "Yes," replied Meeker, "come around to the stage door."

February 7th saw a new piece at this

house entitled "The Merchant Steed of Syracuse". It had first been presented to the public in London by Wm. West, Mr. North's father-in-law, when he controlled the famous Astleys. As the title indicates, it is what has been called a "horse drama". It ran until the 14th when "The Drunkard" and "Toodles" were given as a benefit to J. Weaver. North then reverted to "The Merchant Steed of Syracuse", on the 16th. On the 17th, "Othello" was given at a benefit for Mr. Davis. Mr. Meeker appeared in "Six Degrees of Crime" for his own benefit on the 19th. "The Miser of Marseilles" held the stage on the 24th. On the 25th a benefit was given for Lydianna Scoville, when "The Battle of Buena Vista" and "Chicago One Hundred Years Hence" were presented. On the 26th, "Warlock of the Glen" was the play coupled with the first exhibition of Mr. Beer's trained buffalo. "The Trail of Blood" was North's thriller on the 28th.

While McVicker's company laid off for the visit of the opera company at his theatre, several members, with the approval of McVicker, went over to North's National. On March 9th, E. A. and Mrs. Locke made an appearance there again, and on the 10th the North company was seen in "Mazeppa", which was kept on until it was replaced by "The Cobbler's Frolic" on the 15th. This remained until the big spectacle of "Cinderella" opened.

Mr. North closed on March 26th and the

theatre remained unoccupied until April 7th. On that date Frank Drew took a fling at operatic management and brought in H.C. Cooper's English Opera Company with Annie Milner as prima donna, Prof. Hoffman as conductor, and the following artists: Ansley Cook, Mr. Brookhouse, Bowler, Rudolphson, Sobatzy, Miss H. Payne, Misses C. T. Smith and J. Payne. Frank Drew was a brother of John Drew, Sr., who married the widow of the late George Mossop. Frank outlived his brother and was one of the good actors of his time but an unsuccessful manager as his effort in Chicago proved. The opera company opened April 11th in Bellini's "La Sonnambula". The company was well received and merited good patronage.

April 12th "Lucia de Lammermoor" was well presented with Annie Milner a splendid Lucy; Mr. Cook a good Henrico; Mrs. Smith and Miss Payne equal to the requirements of their respective parts, as were Mr. Bowler and Mr. Rudolphson. During this time Mr. Drew made some valuable improvements in the theatre. On the 13th the opera company presented Donizetti's comic opera "L' Elisire D' Amore".

North's National suffered for want of patronage due to the manager's inability to procure feature attractions, a necessity if interest was to be stimulated. The old circus manager and performer depended upon the circus ring to attract the people, but in spite of his big features, the performances were too much alike. He finally left on his regular circus tour on May 16th, opening in Sandusky, Ohio, with his Great American Circus. Frank Drew, despite his efforts, could not make his venture pay and soon abandoned the attempt.

The theatre was re-opened on September 5th by F. T. Sherlock, who had been in the amusement business in Detroit, Michigan, and Indianapolis, Indiana. His first stars were Mr. and Mrs. Henry Farren, neither of them strangers to Chicago play goers. The opening play was "Who's Your Friend?" On the 6th Mrs. Farren presented "Mathilde". "Plot and Passion" was done on the 7th followed by the farce "The Frisky Cobbler". "Esmeralda" was the offering on the 8th, and "Daughter of the Regiment" was a bargain at 25¢ top when it was done on the 9th. "Oliver Twist" was the offering for the 10th; "Jenny Lind" and "Time Tries All" on the 12th; and "Follies of a Night" and "Love and Livery" were seen on the 13th.

Mr. Sherlock, unfortunately, was confronted by the same fates that had so sorely beset his predecessor and he eventually decided that it was useless to continue a losing battle, so he "gave up the ghost" and sought more lucrative fields elsewhere. Since no one appeared who seemed anxious to prove his managerial ability at this house, North's National Theatre was unoccupied for some time.

METROPOLITAN.-This was still the principal place used for musical and similar forms of entertainment. The first of these to appear this season was a Mr. Crawford, who gave what he called "An Evening with Burns". It consisted of songs of Robert Burns and a lecture on the life of the poet. The entertainment was very well received, perhaps due to the fact that it was the 100th anniversary of the birth of Scotland's pride. The date was January 12th.

The next attraction was on February 1st, when the English humorist, Thomas Worrell, gave a lecture on "Women in England" to the usual lecture devotees.

March 23d Mr. Ullman, Italian Opera impresario, announced that he had decided to send all of his musical attractions to Chicago. Madam Labordo and Carl Fommes headed an organization embracing Gustave Satter at the piano, and Theodore Thomas, director of Thomas & Mason's Classic Quartettes, among others. This is the first time we find the name of the man who meant so much to music lovers in this city. Mr. Thomas will be mentioned later in connection with his Chicago career.

On April 4th Robert M. Hooley and George Christy moved their Christy Minstrels from another hall into the Metropolitan but remained only four days.

April 28th and 30th, Maurice Strakosch

brought Mlle. Piccolonini to the Metropolitan, assisted by Signors Bergnoli, Amodo and Maggroniti, all of whom proved satisfactory to the many patrons attending.

There was nothing at the Metropolitan after this until July 11th, when Cooper's English Opera Company appeared. It will be of interest to the students of theatricals to know that the advance agent for this Cooper's English Opera Company at the time it visited Chicago, was no less a person than "Colonel" T. Allston Brown, author of "The History of the American Theatre," and "Records of the New York Stage". The prefix, "Colonel", was not attached to his name until later, when he was treasurer of Gardner & Madigan's Circus. One of the features of this circus was the famous rope walker, M. Blondin, the first man to cross over the raging Niagara Falls on a rope. While the circus was appearing at the Front Street Theatre in Baltimore, Maryland, they advertised that Mons. Blondin would walk on a rope from the stage to the dome of the theatre, a distance of 150 feet, with a man on his back. The man who was to take this ride failed to show up, so Brown offered himself as a substitute. Blondin, with Brown on his back, accomplished the feat, to the gratification and consternation of the bewildered audience. Like many showmen of the time, Brown wore a silk hat which added materially to the picturesqueness of the performance. He was well known to the press throughout the country so the papers devoted considerable space to the stunt and Brown was dubbed "Colonel", a title which stuck to him ever after that.

While it must be conceded that Brown, in his "Records of the New York Stage" followed Ireland's records up to the date they ended, it was not because he needed to do so, for he was no academic theatrical writer but a widely experienced showman, who began his theatrical career in 1855 as the Philadelphia correspondent of the New York Clipper, first started in 1853. As early as 1860 he was writing his "History of the American Theatre" for the Clipper. Whatever may be said for or against him, he was not what Robert Green called his contemporary, William Shakespeare, "An upstart crow, beautified with other's feathers, bombasts blank verse like he was the only shake-scene in the play." That man Shakespeare to whom Green referred turned out to be a pretty good showman, too.

Mr. Brown was born in January, 1836, at Newburyport, Massachusetts. He dabbled in everything connected with theatricals from editing the New York Clipper to operating companies. Later in life he became a partner in the Simmons & Brown Theatrical Agency. He lived well into the 20th Century and was highly respected in his editorial capacity, as a showman ought to be.

Cooper's English Opera Company remained at the Metropolitan until the 17th gaining many customers. They were followed the 11th of August by Madam Rive in a pleasing concert. On the 22d, the well known Peak Family made another visit. The Peak Family of Bell Ringers, with the many features they unearthed from time to time, was one of the outstanding attractions of the kind in the country. They had with the organization Jean Alfred Fay, "right from Marquinic" as the advertising matter asserted. This family came from Milford, Massachusetts, where the first Mr. Peak conducted a church choir, he being the organist and Mrs. Peak an efficient alto singer, a necessary voice in a good choir.

At this period there was a great temperance agitation and among the many capitalizing on the subject was John B. Gough, leading advocate of the cause at the time and, in fact, of all time. Gough knew a thing or two about the psychology of an audience and realized the need of something to break the monotony of his eloquent harangue. Unlike Billy Sunday who used the breaking of a chair for relief, John B. preferred a more animated method, so he persuaded William Peak and his singing wife to take part in "the good cause". The family then consisted of the elder Peaks, William, Jr., Eddie, Julia and Fanny. All of them, as they proved later, knew how to entertain. The religious Peaks, getting a peep into show business, soon acquired a yearning for the road —that long lane that never turns. Eventually they started out with a concert company of their own. They toured the East successfully for some time but the elder Peak always thought he needed some sort of a novelty. It's "an ill wind that blows nobody good" and "one man's necessity is the other's opportunity." P. T. Barnum, that unparalleled scout for novelties, had made one of his many slips we seldom hear about. Barnum had recently brought to America a troupe which he called the Swiss Bell Ringers—but they were Germans. The misnomer aroused, not only the one nationality, but both. As a result, the organization came to grief in St. Louis, Missouri. True to tradition, the proprietor of the hotel there seized the bells for the board bill. Hearing of the bell ringers' misfortune, Mr. Peak went to St. Louis and, with wise circumspection, approached the hotel keeper with "What was the last show here?" "Dunno," was the reply, and setting down the coal hod, called, "Hey, Bill, go upstairs and get the names on them trunks." To show folks this is an old story, but here was the origin. The bells were acquired and brought into the family, and the youngsters soon learned to play them efficiently. From then on it was "Peak's Family of Bell Ringers". William Peak, Jr., eldest of the children, married a girl named Harris and they had one son, Frank, who taught dancing school in Chicago for some years. The elder Peak and his son didn't always agree — indeed, who can in the show business? So they divided the territory, as Maurice Barrymore and Frederick Warde did when they inherited the rights to "Diplomacy". The father took the East and the son the West.

This, then, is the son's organization that always visited Chicago. While playing in Milwaukee, Wisconsin, he discovered a pretty good story teller in a little hide-away honky tonk, and young Peak signed him up. This man was Sol Smith Russell who, eventually, became one of America's best loved stars.

About this time there was a company known as The Berger Family, and Peak added this family to that of the Peaks. In this new addition was Fred Berger who ultimately became the brother-in-law and also the manager of Sol Smith Russell, an association that proved to be to the financial advantage of both. Russell married Louisa Berger in 1869; she died at Jackson, Michigan, in 1872. This organization was a regular visitor to Chicago for many years.

On September 2d Colonel Woods, who had first established a Museum at 9 Dearborn Street in the Tremont Hotel block and who was now operating another on Lake Street, presented, under the firm name of "Donnetti & Woods", what they termed "The Great Burlesque Circus" in the Metropolitan. It was a pantomimic and acrobatic exhibition of "dogs and monkeys". The resourceful Colonel knew how to feature everything he had and many things he didn't have.

NORTH MARKET STREET HALL.- This hall, located on Michigan Street and Wells where Charles Thorne established his National Theatre, disappeared this year by burning on April 18, 1859. As will be noted, this hall was not on Market Street, but in a district used as a marketing place. It was not used as an amusement place at the time of its destruction by fire. The hall where such entertainments had taken place was at the time of the fire used as a police station.

KINZIE HALL was located on Kinzie Street a few doors east of Clark Street. It did not open until 1860.

SAM RYAN'S MINSTREL HALL.— This was what had been Emmett's Varieties and later Kneass' Lyceum Theatre. It was located at what was then 115 and 117 Randolph Street. This hall opened under the above name on February 7, 1859, with what Ryan called "Negro Minstrelsy and Old Virginia entertainment." At this period, Mr. Ryan was the husband of Kate Denin, distinguished dramatic actress and sister of Susan Denin, both of whom, so Ryan said, would head the efficient dramatic division. The drama, however, was abandoned.

There was not much variety to Ryan's entertainment. It consisted of minstrelsy, primarily, although he did introduce new names and faces from time to time. Among others presented were the Kneass family, composed of Mr. and Mrs. Nelson Kneass and two children. Mr. Kneass was later to become famous as the composer of the music of "Sweet Alice Ben Bolt". He was quite a fixture in the entertainment field around Chicago.

Others in Ryan's aggregation included many established minstrel performers such as E. J. Williams, H. C. Thompson, P. H. Seaman, W. Lawrence, J. W. Roberts and the wives of most of them, the latter contributing the burlesque which the manager advertised. The establishment did very well for a time and operated for a half year with some success, but as with many others, business dwindled and the hall eventually succumbed to the inevitable and closed.

MCVICKERS THEATRE.— The year 1860 did not turn out to be a profitable one for McVicker or any other theatrical manager. Many actors joined the army and feature plays were not available. But in spite of it all, McVicker managed to keep going by cutting his expenses.

His first new play this year was on January 4th, on which date J. B. Howe's "Hidden Hand" was produced. This was the first play presented in Chicago without a farce or afterpiece in conjunction with it. Capitola was played by Mrs. Leighton and McVicker was seen as Wool. Mr. Bradley appeared as Hurricane and Tilton as Black

Donald. The remaining parts were not important, although they were capably executed by other members of the stock company. The play ran until January 16th, the first run of two weeks in Chicago.

January 16th Mrs. and Miss Farren opened in "The Love Chase". It was followed by "Belle's Stratagem" for the afterpiece. This bill was kept on until the 19th. On the 20th, Mrs. Farren's daughter, Fanny, was seen in "St. Mary's Eve". "Lucretia Borgia" and "Grist to the Mill" were the plays on the 21st, and on the 23d "Widow's Stratagem" followed by "Highways and Byways". On the 25th, J. Sterling Coyne's "Everybody's Friend" was seen for the first time in this city. It was given with this

CAST

Felix Featherly	Mr. Tilton
Icebrook	Mr. Meyers
Major De Boots	Mr. McVicker
Mrs. Featherly	Mrs. Farren
Mrs. De Boots	Lotta Hough
Mrs. Swansdown	Miss Woodbury

"Mary Tudor" was Miss Farren's offering on the 27th, and the Farrens concluded their engagement on the 28th. They were replaced by Miss Alice Kimberly, who began her engagement with Boucicault's well known drama "The Octoroon" which continued until February 17th, outrunning "Hidden Hand". It was played with this

CAST

Zoa	Miss Kimberly
Salem Scudder	J. H. McVicker
Jacob McClosky	Mr. Leighton
Wan-a-tee	Mr. Tilton
Pete	Mr. Bradley
Capt. Ratts	Mr. Uhl
George Peyton	Mr. Meyers
La Fouche	Mr. Graver
Mrs. Peyton	Lotta Hough
Dora Sunnyside	Mrs. Meyers
Paul	Mary McVicker

McVicker had everything his own way at this time as there were no counter theatrical attractions. Miss Kimberly concluded her engagement when the production of "The Octoroon" ended. Mr. Meyers was given a benefit on Saturday, the 18th, with a repeat of "Everybody's Friend". February 20th "Captain Kyd" and "Samuel in Search of Himself" were presented followed by "Luke the Laborer" on the 22d, which date was a benefit for Mr. Harrington. "Jeanne Dean" or "The Heart of Midlothan" was announced for the 23d but not played. Its companion piece was "Ladies Battle". "Captain Kyd" and an afterpiece made up the evening's amusement on the 24th.

Monday, February 27th, brought a new face to McVickers, that of Jane Coombs. She began her engagement with "The Hunchback", following with "Ingomar" on the 28th; "Love" on the 29th; "The Lady of Lyons" on

March 1st; and "Fazio" on the 2d. They then went back to "Ingomar" on the 3d. Monday, the 5th, "A Wife's Secret", as originally produced by Ellen Tree, was given with this

CAST

Lady Evelyn	Jane Coombs
Maude	Mrs. Leighton
Sir Walter	Mr. Tilton
Lord Arden	Mr. Meyers
Jazabel Sneed	Mr. Bradley
Capt. Tomlinson	Mr. Graver
Bouillard	Mr. Leighton
Neville	Lotta Hough
Maude	Mrs. Meyers

For the afterpiece "Samuel in Search of Himself" was given. Then followed "Evadne" on the 8th; "Love's Sacrifice" on the 9th; and "Wife's Secret" and "Love Chase" were again capably presented on the 10th. This ended Miss Coombs' engagement. The following night the stock company put on "Old Heads and Young Hearts".

March 13th saw the much advertised "Jeanne Dean" by Dion Boucicault. It was played with this

CAST

Jeanne	Miss Woodbury
Effie Dean	Mrs. Leighton
Madge Wildfire	Lotta Hough
Meg Merdochson	Mrs. Marble

CAST (Cont'd)

Queen Charlotte	Mrs. Meyers
Duke Argyle	Mr. Bradley
David Dean	Mr. Tilton
Ratcliffe	Mr. Leighton
Robertson	Mr. Meyers
Laird of Dumbledykes	Mr. Graver
Reuben Taylor	Mr. Cline
Archibald	Mr. Marble
Lord Justice	Mr. Uhl
Council for the Town	Mr. Dillon
Council for the Defense	Mr. McVicker

It remained on view until the 15th. On the 16th Mr. McVicker announced a benefit for himself and presented "Taking the Chances" written for him by the best known dramatist in the country at that time. It had this

CAST

Peter Pomeroy	Mr. McVicker
Diogenes Duff	Mr. Bradley
Flighty	Mr. Meyers
Blanche	Miss Woodbury
Mrs. Fitz Fouges	Mrs. Leighton

Some vaudeville was introduced between the acts by J.G. and Frank Lombard, the Zouave twins, the Infant Drummers, and Fowler and Growler.

March 19th the company repeated "Jeanne Dean" which run until the 22d when it was withdrawn to make way for "Our Irish Cousin" and "The Queen's Own" which were presented at a benefit for Mr. Dillon. Then the company reverted to "Jeanne Dean" and "Hidden Hand" for two nights.

March 28th Lester Wallack's big success "Romance of a Poor Young Man" was offered. The play was a big hit, running until April 7th. It was followed on the 9th by "Satan in Paris" with Mrs. Barrow, who came in as a star. Other plays given in order of their presentation were: "The Marble Heart", "Two Can Play At That Game", "Retribution", "The Queen's Own", "As You Like It", "Obstinate Family", "Nine Points of the Law", "London Assurance", "Betsy Baker", "Much Ado About Nothing", "The Rivals" and "She Stoops to Conquer". Mrs. Barrows closed on the 21st and was replaced by John Collins, the popular Irish singing actor.

Collins began his engagement with a presentation of "The Nervous Man". He remained until May 5th, offering the same plays that he and all the other Irish actors had done before. The stock then continued without a star, repeating "Hidden Hand", "Pauline", "Our American Cousin", "Romance of a Poor Young Man", etc.

May 21st McVicker encountered opposition when Hooley & Campbell's Minstrels opened at Kingsbury's Hall. On the 26th, the stock company offered "Husband to Order". The next night McVicker nearly went vaudeville again when Billy O'Neil and the Webb Sisters were included along with the play "Four Sisters", which play was selected to give the public the impression there were four Webb sisters.

Ada and Emma Webb were the traditional "sister team", but while they qualified in a nifty song and dance, their ability was not limited to that talent alone. They were a capable pair of performers and had just appeared in New York, after proving themselves great favorites in all the western cities. These newcomers were seen in the drama "Aline" or "The Rose of Killarney" on the 29th, and in "Nicholas Nickleby" on the 30th. "Bride of Lammermoor" and "The Limerick Boy", on June 1st, concluded the engagement of Mr. O'Neil and the Webb sisters.

June 4th a farewell benefit was given to Miss Woodbury at which "Lucille", "Corsican Brothers" and "A Husband to Order" were well presented to an enthusiastic audience ready to give the popular leading lady a testimonial of their appreciation. She had been in Chicago for several years and had always pleased her patrons.

"Retribution" was repeated on June 5th, followed by "Too Much For Good Nature". Mr. Tilton was given a benefit on the 6th. On this date Fanny Tilton made her first appearance on any stage, and Katie Putnam, now fourteen years old, also appeared.

"The Willow Copse" and "The Adopted Child" were the plays presented. On the 7th "Husband to Order" and "Too Much for Good Nature" were again offered. The stock company continued to repeat plays until the 11th, when "Tom and Jerry" was played for three nights, after which the company reverted to repeats. McVicker was trying to get by as cheaply as possible and was preparing to close the stock company. This he did after June 14th. Miss Woodbury went to St. Louis, Missouri; Lotta Hough joined Laura Keene's company in New York; Mr. Tilton also went to New York. Mr. Bradley had read law while playing here and put out his shingle announcing the fact.

The Great Ravels had been billed to open at McVickers on June 16th but did not open until the 26th. They remained until July 7th, giving the same unvaried pantomimic presentations they had offered on their previous visit.

When McVicker reopened his stock company on August 6th it included several new members. Among them were: T. R. Hann, who had been here with Mr. Rice, Ada Plunkett, Louisa Magness, Ella Wren, Frank Mordant, and Misses H. and A. Gale, dancers. The opening play was "Love's Sacrifice" followed by "A Day in Paris". Then came, in order named, "Speed the Plow", "The Wife", "Married Life" and "Lucretia Borgia".

August 13th brought the first star for

some time, Maggie Mitchell. She opened in "Love's Telegraph" and "Kitty O'Sheil", with "French Spy" on the 15th and "Heir of D'Arville" the 16th. Miss Mitchell closed on the 19th and was succeeded by Kate Bateman on the 21st with a presentation of "Geraldine". This girl had been here ten years before when she was only a child. "Geraldine" was kept on for a full week, after which she produced her mother's dramatization of "Evangeline". On the 31st, "Nora O'Neil, an Irish Emigrant" was seen in conjunction with "Romance of a Poor Young Woman". All of her plays were written by her mother, Mrs. H. L. Bateman, formerly Sidney Cowell.

September 3d Mary McVicker became the feature in "Katie, the Hot Corn Girl", "Bombast Furioso", " Handsome Husbands", "Fashion and Famine", "Brigand's Son" and "Spoiled Child". On the 14th Mary was given a benefit and appeared as Hamlet in one act of that play and, incidentally, sang "La Marseillaise" in French, When this youngster attempted the part of the melancholy Dane, she little thought that one day she would actually become the wife of the world's greatest Hamlet, Edwin Booth.

Jane Coombs returned on the 17th, and offered "The Hunchback" followed by "Ingomar", "Wife's Secret", "Evadne", "School for Scandal", "Fazio", "Ada", and "Love Chase".

October 6th a great mass meeting was held at McVickers when Stephen A. Douglas, candidate for President, Robert Ingersoll, and other distinguished persons spoke. Mr. Collins also appeared as Myles Na-Coppaleen in "Colleen Bawn". Senator Stephen A. Douglas and family attended on the 7th. The play ran until the 13th, when Mr. Collins left and the stock company put on "Speed the Plow" and "Luke the Laborer" on the 15th, with "Lear in Private Life" and "A Race for a Widow" following on the 17th, on which occasion Ada Plunkett was given a benefit. Hann received a benefit on the 19th. On the 20th a new play, "The Quadroon", was first seen in this city. It remained on the stage but two nights, which would seem to indicate a limited success.

October 23d Marion McCarthy and Felix Vincent opened with "David Copperfield", combined with "Jenny Lind" and "An Object of Interest". On the 24th a new play dealing with political activity in Chicago was given a production. Its title was "Politics" or "The Contest in Chicago". The scene was laid in the Wigwam and other local places. It was announced as the joint work of a Republican and a Democrat but the play stirred up a hornet's nest because press and public took sides and protested that it was pro-Lincoln or pro-Douglas according to the political leanings of the particular individual. However, the characters were well drawn, especially Douglas, played by John Dillon, that incomparable comedian, and Caroline, the rail-splitter's daughter, played by Miss Wren. It was withdrawn after the 27th.

Miss Kimberly returned on the 29th replacing Felix Vincent and Marion McCarthy. She opened in a revival of "The Octoroon" which ran until November 4th. Star and play were then superseded by Annette Ince in "The Hunchback" in which she was well supported by E. C. Prior and others. This play was followed by "The Lady of Lyons", "Camille", and "Romeo and Juliet". Miss Ince's engagement ended on the 15th, at which time Mme. Pauline Colson appeared and presented an Italian opera. Miss Ince then returned and continued her engagement presenting various standard dramas that she and others had played before. She concluded her appearance on the 17th of November, bringing to a close a visit of longer duration than any previous star.

Emma Waller was the next guest star, opening in "Guy Mannering". November 26th the star did Iago in "Othello" with her husband as the Moor. "Macbeth" was presented on the 30th. December 5th Ella Wren was given a benefit. This was the benefit season and each member of the cast enjoyed one during December.

J. B. Roberts, the great tragedian, appeared on the 10th, presenting "Hamlet", "The Rag Picker of Paris", "Richard III", "Corsican Brothers", and "Faust and Marguerite". The last mentioned was played on the 17th with Mr. Roberts as Mephisto. It was kept on until the 22d, after which Mr. Roberts left and was replaced by Ada and Emma Wren who opened with "Beauty and the Beast" played by the following

CAST

Beauty	Ada Wren
Beast	Samuel Meyers
Old Pump	John Dillon
Marygolda	Mrs. Meyers
Dresalind	Emma Wren

It was done in combination with "The Female Brigand" and was continued to the end of the year.

HALLS.— These halls have always been important in the development of theatricals in all parts of the country. No one would, or should, be foolish enough to build a theatre before there was some assurance of a reasonable amount of attractions to justify the erection of such a building. In Chicago, as elsewhere, amusement seekers in the early days had to be satisfied with dramatic and musical performances given in halls which could be used for other purposes. From time to time new halls appeared as others faded out or became obsolete. The latest of these at this time was Bryan's Hall on Clark Street. This hall gradually succeeded in getting attractions that had formerly been housed at the Metropolitan, as may be seen.

BRYAN'S HALL.— This hall, built by T. B. Bryan, was located on what was then called South Clark Street, but would be at what is now 121 North Clark Street, facing the City Hall. It was what might be termed ALMOST a theatre. It was a three-story structure with an inviting and attractive lobby which Mr. Bryan had embellished with Fifteen thousand dollars worth of beautiful paintings. Like other aspirants to theatrical honors, this hopeful impresario was something of a social climber, and to make sure the opening would manifest considerable eclat, he opened his much touted institution on September 19, 1860, with a local concert given for the benefit of the families of the unfortunate victims who lost their lives in the wrecking of the steamboat Elgin at Milwaukee a few days before.

It was in this hall that Robert M. Hooley opened later, giving it the name of Hooley's Opera House. November 9th was the date of the next attraction which was James Clairville in a Vocal and Instrumental Concert consisting of selections from the standard operas. On the 13th Pauline Colson, a distinguished opera singer of the period, gave a concert similar to that given by Prof. Clairville. Madam Colson went over to McVickers for a concert, at a later date.

On the 24th and 25th the attraction was a prize fight. One of the principals was no less distinguished a person than the great John C. Heenan who was, perhaps, the most admired and thoroughly worshipped prize ring hero that ever punished an opponent. At that time, Mr. Heenan was the husband of the famous Adah Isaac Menken, but he was divorced from her that same year at Woodstock, Illinois. Mr. Heenan's part in the above mentioned exhibition was not actually as a contestant, but as the referee. The principals in the fight were Aaron Jones of London, England, and Ned Price of Boston. This was the first recognized prize fight that took place in Chicago. The admission was 50¢.

November 30th and 31st Vivian Jones, of more or less importance in the musical field, gave a concert. December 13th and 14th Marion Berteno, styled "The Great Swedish Nightingale" direct from Europe, gave two concerts to satisfactory patronage. On the 18th Madam Bostwick gave another concert, which finished attractions at Bryan's for 1860.

METROPOLITAN.— This hall suffered for attractions and patrons after Bryan's Hall opened, and eventually succumbed to its opposition. The first attraction at this place came on March 28th when the famous, or in-famous, Lola Montez lectured on "John Bull at Home". Thereafter, there was nothing of importance until August 15th, when the greatest of all singers of the day, Anna Bishop, was seen and heard by many. There were also unimportant local affairs in this hall during the year, but only the record of professional appearances is being considered.

KINGSBURY'S HALL was located on Clark Street just opposite the Sherman House, then and later. Its location, according to the present numbering, would be 155 North Clark Street. It later had an entrance on Randolph Street. It was opened April 20, 1860. It underwent many changes before and after the fire, and was alternately known as Woods Museum, Aiken's Theatre, etc., etc. The opening attraction was Hooley & Campbell's Minstrels, on the above mentioned date. It was destroyed by the devastating conflagration of October 9, 1871, but Phoenix-like arose from its ashes.

Other attractions during the year were: July 5th, Signior Blitz, a magician, appeared for a few nights, giving a good entertainment of its kind. The 14th, Woods' Minstrels under the management of Sylvester Bleeker, with Frank Edwards as agent, came and remained until the 21st. It was the usual minstrel performance. Business was not good due to political agitation. There was nothing then until November 19th, when Sam Cowell announced himself as "The Great Musical Conductor". Just how great a conductor he was we do not know, but he came from a family that knew what it was all about. He was the son of Joseph Cowell, who was a figure in American theatricals, and a brother of Sidney Cowell who married H. L. Bateman — the father and mother of Kate and Helen Bateman. In this organization were Sidney Cowell — who must have been a daughter of Sam and a namesake of his sister, Sidney — Effie Germon, George Croiser and Alfred Sedgewick. The attraction remained one week.

THE WIGWAM was erected for the 1860 political convention but was used for a time for entertainment purposes, especially when the event was sufficiently important to justify it, such as Adelaide Patti, who had now become a full grown starring personality. Chicago had been this great artist's alma mater but she had at this time just been brought out in New York as a great dramatic soprano and this was her first visit to Chicago since her metropolitan debut. The magnificent singer demonstrated the success she launched when she was heard here as a child.

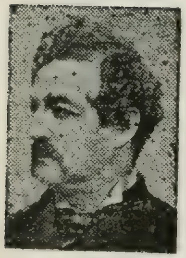
CHICAGO STAGE

ITS RECORDS AND ACHIEVEMENTS

THEATRES, AMPHITHEATERS, OPERA HOUSES, HALLS, CIRCUSES

1861 - 1862

CHAPTER XIII



FRANK CHANFRAU

MCVICKER was fortunate at this time in having the only theatre operating in Chicago, which by now had a population of 110,00, the only city of that size to be limited to a single theatre. Rice's Chicago Theatre had become almost obsolete, as it was only occupied at intervals for local entertainments. North's National which had been formidable opposition, had disappeared so far as amusements were concerned. Mr. North was devoting his time and energy to turning flipflops in his circus. McVicker, however, continued to carry on.

On January 2d, Ada and Emma Webb and the stock company put on "The Writing on the Wall" or "The Model Farmer", followed by "A Woman's Whims". On the 4th, "Beauty and the Beast" and "The Four Sisters" were acceptably done. A complimentary benefit was given for U. P. Harris, Chief of the fire department, on January 7th. The plays presented were "The Four Sisters", "Hue and Cry" and "A Woman's Whims". "Invisible Prince" and "Aline" or "The Rose of Killarney" were seen on the 8th. "The Hunchback" was the offering on the 9th at which time Adeona Gale joined and appeared with the still present Webb Sisters in "The Invisible Prince" and "Aline". The 11th was a benefit, also the next to the last night of the Webb Sisters engagement, at which time the comedietta, "Comedy and Tragedy", was played here for the first time.

January 14th Kate Denin Ryan returned and opened in "Joseph and His Brethern" or "The Hebrew Son". During the run of this play, Sam Ryan joined and was seen in "Barney the Baron" and other afterpieces. "Joseph and His Brethern" ran until the 19th when it was replaced, on the 21st, by a dramatization of Mrs. Southworth's "Rose Elmore", with Mrs. Ryan as Rose and Mr. Ryan as Toby Flec. "The Irish Lion" was put on for the farce. The play didn't catch on very favorably, so McVicker switched to "The Hidden Hand" on the 23d with Kate as Capitola and Ryan as Wool. On the 26th "The Puritan's Daughter was added to the above.

January 28th "Woman in White" was presented with this

CAST

Laura } Anne } Dual role	Kate Denin Ryan
Sir Percival Glace	Mr. Prior
Marion Halcomb	Ada Plunkett
Count Force	Mr. Rainsford
Walter Hartritch	Sam Meyer
Mr. Fairlie	Mr. Hauer

This play was a dramatization of Wilkie Collins' great novel, "A Woman in White", then running in Harper's Weekly. The play was kept on until January 31st when it was replaced, February 1st, by "Douglas" with "Beauty and the Beast" for the afterpiece. "Jack Sheppard" was presented on February 2d.

Monday, the 4th, Mr. and Mrs. Florence opened and, with the able assistance of the stock company, repeated their former success and plays. Their initial offering was "Handy Andy", "Riding in a Railroad Keer", and "The Young Actress". The humor of the Florences and the singing and dancing of the charming Gale Sisters combined to highly entertain the patrons. On the 6th, Mr. Florence was seen in "Dombey & Son".

Among the new pieces done by the Florences while here was a dramatization of Thomas Moore's "Lalla Rookh". On the 20th Mr. and Mrs. Florence received the usual benefit, and these favorite performers departed after February 23d. On that date E. A. Sothern, famous for his humorous portrayal of Lord Dundreary in "Our American Cousin", opened in that part and received the customary praise. Even though the play had already been seen here often, the appearance of Mr. Sothern in the part added much interest.

This successful actor was born in England in 1830, and made his first New York appearance at Barnum's Museum April 25, 1854, as Colonel Airey in "April 1st". He appeared under the name of Stewart at that time. He attracted no special attention until he was seen as Lord Dundreary at Laura Keene's theatre where, in that character, he inadvertently tripped on a rug in making an exit. The accident so amused the audience that the piece of business was kept in ever after, making the play a success and Sothern a fortune. His son, E. H. Sothern, became even more famous than the father. His other son, Sam, appeared in Chicago during the 19th and 20th Century.

"Our American Cousin" held the boards until March 2d. It was replaced on the 4th by "The Flower of the Forest" in which Mr. Sothern was seen as the Kinchen. It was followed by "Twenty Minutes With a Tiger" as the farce. On the 7th Sothern presented "Our American Cousin at Home", written expressly for him by the then popular dramatist, Charles Gayler. Incidental to the play, a feature skating act called "A Trip Up the Hudson" was introduced. In the play Sothern assumed the role of Sam and McVicker played the cousin. On the 20th, came Sothern's own version of Octave Foellet's "Romance of a Poor Young Man" followed by John Brougham's "Tragic Revival". On the 23d, Sothern returned to his opening play, closing his successful engagement on that date. It had been highly satisfactory both financially and artistically.

March 25th James E. Murdock made another visit. He opened in "Wild Oats" or "The Strolling Gentleman" in which he appeared as Rover and McVicker as Smooth. This play was followed successively by "Money", "Hamlet", "Much Ado About Nothing", "The Robbers" and, on April 3d, a special production was given of Sheridan's "School for Scandal" with this

CAST

Charles Surface	Mr. Murdock
Crabtree	Mr. McVicker
Sir Peter Teazel	Mr. Rainford
Joseph Surface	Mr. Prior
Sir Benjamin Backbite	Mr. Meyers
Lady Teazel	Mrs. Plunkett
Mrs. Candour	Mrs. Marble
Maria	Mrs. Meyers

It was played only one night and was followed by "Hamlet", "Pizarro", "DeSoto, the Hero of the Mississippi" and "The Stranger". Murdock concluded his Chicago engagement on April 13th. April 15th, J. W. Whytal, the scenic artist, was given a benefit at which time that good old timer, "Michael Earl", was put on.

Early in March, 1861, the later famous Adah Isaacs Menken had come to Chicago to bring proceedings for divorce from John C. Heenan, the most famous of all prize fighters, the world's champion at the time. This talented woman's real name was Adah

McCord. She was born in New Orleans, where she appeared on the stage of the old French Opera House as a dancer when she was about fourteen years old. In 1853 she joined a repertoire company and did a little barnstorming through Texas. There she met and, in 1857, married Alexander Isaacs Menken of Galveston, that state, whose name she retained throughout her varied career in spite of the many other names she acquired through marriage. The adoption of her middle name led many to believe she was a Jew, but this was certainly not the case as the name "McCord" clearly indicates.

Her second marriage was to the above mentioned hero of the prize ring, John C. Heenan, under whose name she appeared on the New York stage at one time. She sought and obtained a divorce from Heenan in spite of the claim of the latter than he was never really married to her. The court, however, upheld her claim and a divorce was granted at Woodstock, McHenry County, Illinois, in March, 1862. She then married Robert H. Newall, an author who wrote under the name of Orpheus C. Kerr. She was divorced from him in 1865, and married James Barkley of New York on August 21, 1866.

Miss Menken became identified with the part of Mazeppa after first performing that role at the Green Street Theatre in Albany, New York, on June 7, 1861. Her daring and thrilling ride on the untamable Mazeppa led many to give her credit for creating the part. This credit was not due her, however, as the play was already an old one when she first appeared in it. She was simply a great woman who excelled in everything she undertook. She traveled throughout America and Europe, her last appearance on the stage occurring at Sadler Wells Theatre in London. She went from there to Paris, France, where she was soon to appear but she was taken sick and died in that city August 10, 1868, mourned by those who had previously condemned her.

Returning to the McVicker records, the manager had announced Miss Menken's appearance for the early part of January, 1861. She was evidently too busy at the time to take part in the performance, but she was seen on the McVicker stage April 16th, when she presented "The Female Brigand" and other dramas.

April 23d McVicker appeared in "Sam Patch in France" followed by the Gale Sisters in their great creation of "Augustus and Theodore", to which was added a song and dance by John Dillon. The Gale Sisters continued after Miss Menken left. They and the stock company presented various pieces that had been done before including "Putnam" which, on April 30th, was played under the title "American Volunteers in 1776".

The popular Mr. Hann was given a benefit on May 1st and was seen in the part of Richelieu. It was coupled with "Hit Him, He Has No Friends". May 4th a new timely drama dealing with the war, "Son of the Republic", was put on with "Too Much For Good Nature" as the accompanying farce. The Hon. Stephen A. Douglas attended the performance.

John Collins returned and began an engagement May 6th in "Colleen Bawn", making a big hit as Myles Na-Coplin. It was presented with this

CAST

Eily O'Connor	Miss Plunkett
Myles Na-Coplin	Mr. Collins
Mrs. Cregan	Mrs. Marble
Ducie Blannerbassett	Miss Gale
Kyle Daly	Mr. Meyers
Danny Mann	Mr. McVicker
Hardress Cregan	Mr. Prior
Corrigan	Mr. Dillon
Shelah	Miss Gale
Father Tom	Mr. Rainsford
Highland Craig	Mr. Double
Anne Chute	Miss Hosmer

This play remained for a week. Mr. Collins then switched to "The Nervous Man" and "How to Pay the Rent", taking his benefit on May 16th. "Irish Ambassador" and "His Last Legs" followed on the 17th, and he closed on the 18th with a repetition of "The Nervous Man".

The splendid singing Caroline Richings

and her father appeared May 23d, reopening the theatre which had been closed for the first half of the week. Her first offering was "The Daughter of the Regiment". It was followed by "Washington at Valley Forge" in which the part of the great Washington was played by Peter Richings who, it was claimed, was a perfect counterpart of the Father of our country. Whether this claim was true or not is a question, as it proved to be with Albert Clark who appeared in the role of Washington early in the 20th Century. According to Mr. Clark, he had gone to a lot of trouble to gather every picture of our hero that he could find and exercised great care to make himself appear the exact image of the character. Finally, after doing this for about a year, he visited the Masonic Lodge of which Mr. Washington was a member, and there he saw a painting. He noticed a card in the general's handwriting which read: "I consider this the best likeness of myself ever painted." And, says Clark, "It bore no resemblance to the way I looked."

On May 24th "Marian" or "The Daughter of the States" was presented. Miss Richings took her benefit on May 27th and selected "Extremes" as the play. This was followed on the 29th with "The Enchantress". This musical drama was a great success and continued until June 14th, building up the waning patronage which had dwindled away for various reasons. The stock company put on "The Brigand", "Bamboozling" and "Too

Much For Good Nature" on June 15th.

The local company continued, presenting the old plays they had so often given, until the Webb Sisters were added on June 22d when they were seen in "Beauty and the Beast", succeeded at various times by "Invisible Prince", "Jack Sheppard", etc. On June 26th "The Fair One With The Golden Locks" was given with "Nicholas Nickleby" as the farce, both girls appearing in it. June 28th Emma Webb took a benefit at which time Mrs. C. M. Webb, mother of the girls, made her first Chicago stage appearance.

Monday, July 1st, the third and last week of the Webb Sisters' engagement, the drama, "Union of Old Virginia" was seen , in which McVicker stood out in the part of Nicholas Stump. For the afterpiece "The Young Actress" was very capably done. On the 2d, McVicker took a benefit and "The Ladies Battle" was added to the above plays for good measure. On the 3d the afterpiece was changed to "The Invisible Prince" with Emma Webb as Leander and Ada as Abercoria. July 4th a great gala performance was given in which, in addition to the play proper, everybody introduced a specialty. The Webb Sisters closed their engagement July 6th with "Ireland As It Is" and "A Day Too Late".

Monday, July 8th, C. W. Couldock returned, as did Miss Woodbury, who had now become Mrs. Perrin. They opened in "The

Willow Copse" with Mrs. Perrin as Rose Fielding. McVicker and Dillon put on "Box and Cox" for the farce. The next play to be presented was the old favorite "Richelieu". "The Chimney Corner" combined with "Rough Diamond" was the offering on July 15th, and this program continued until the 22d when "Richelieu" was repeated. On the 23d Henry Warren, treasurer of the company now, was given a benefit on which occasion his brother, the celebrated William Warren from the Boston Museum appeared. His name on the billing brought a full house.

July 26th Couldock and Mrs. Perrin repeated "The Chimney Corner" and added "Samuel in Search of Himself". This duo of plays was succeeded by "One Touch of Nature" and "An Ugly Customer" on the 31st. On August 3d this splendid actor appeared in "Louis XI" and "The School of Reform". Couldock then departed and Mr. McVicker became the featured actor in "The Gamecock of the Wilderness". Then came "Take That Girl Away" and "Bamboozling" on August 6th the latter played by Mr. and Mrs. Meyers ; "Bold Dragoon" and "My Neighbor's Wife" on the 9th; and "My Neighbor's Wife" and "Hit Him, He Has no Friends" on the 10th, which was the next to the last night of the season. Sunday, the 11th, a benefit was given for McVicker who needed it to offset the bad business which he had been doing. The plays on this occasion were "Grandfather Whitehead" and "Lend Me Five Shillings", a prophetic title at the time.

The theatre had a brief closed period but re-opened with E.A. Sothern presenting "Our American Cousin at Home" and "Suspense". He remained until August 30th. The Gale Sisters were accorded a benefit on the 31st offering "Lucretia Borgia". Between the array of displayed coffins they did an Irish song and dance.

September was ushered in by an entirely new play of intense interest entitled "Louise de Liegonrolles". It was given with this

CAST

Louise	Miss Hosmer
Henri	Mr. Meyers
Mons. LeGrange	Mr. Prior
Col. de Girry	Mr. Chaplin

This was succeeded by "Christmas Eve" or "A Duel in the Snow" followed by "The Golden Farmer".

For the week of September 8th, which was Fair week, McVicker imported the great dancer, Jennie Hight, who came up from Louisville. The play was Buckstone's comedy, "Man of the World". On the 10th "Duel in the Snow" and "Obstinate Family" were well presented. "Babes in the Wood" and "Artful Dodger" were the attractions on the 12th.

Wednesday, the 18th, the youthful comedienne, Addie Proctor, and Sam Glenn, the great Dutch actor, appeared in "The Persecuted Dutchman". They were replaced on October 1st by A.J. Neafie. It was his first appearance in three years. The play was "Jack Cade" in which McVicker was seen as Wolworthy and Miss Hosmer as Marimme. It was followed by "Your Life's in Danger" and between the play and farce Jennie Hight rendered a song and executed a fascinating dance. October 2d "The Corsican Brothers" was the attraction; the 4th, "Metamora" with "Boots and Swan" for the afterpiece; and the 11th, "Corsican Brothers" was repeated with "Don Caesar de Bazan" for the afterpiece.

Neafie finished his engagement October 12th and Mr. Hackett took his place with an interpretation of Falstaff in " Henry IV" on the 14th to good attendance. "Merry Wives of Windsor" was the production on the 16th and 17th. Mr. Hackett took a benefit on the 18th with "Henry VIII" as the attraction, and on the 21st Macklin's "Man of the World" was Hackett's choice, followed on the 22d by "A Yankee in England" and "Mons. Mallet" or "The Post Office Mistake". On the 23d, "Rip Van Winkle" was presented for the first time in Chicago. This was not the so-called Jefferson version which reached such great popularity later. He followed "Rip" with "His Last Legs", proving his ability to characterize the Irish as well as the Dutch. October 24th the star was seen as Col. Wildfire

Nimrod in "The Kentuckian". He took a benefit on the 25th for which he returned to "The Merry Wives of Windsor". He closed his engagement on the 26th.

Frank Chanfrau opened on the 28th with a presentation of "Toodles" and "The Widow's Victim". The star was well received. The laugh provoker was the farce "The Barrack Room". On the 29th the play was "The Hidden Hand" with Chanfrau appearing as Wool, a part McVicker was seen in when the play was first produced in Chicago. So far as a qualifying performance of the play was concerned, there was not the slightest necessity for bringing Chanfrau in to play Wool since McVicker could give quite as good a characterization of the part as the new star. However, McVicker realized that he needed feature players, good or bad, to bring the customers to the ticket window, and Chanfrau was not only a good actor but his name meant something to the public. His performance of the negro Wool was funny, as it was no matter who played the part.

"Hidden Hand" gave way on the 30th to "Toodles" and "Flanigan and the Fairies" in which Chanfrau was considered splendid, as he was in most parts he chose to play. October 31st a new play entitled "Novelty" was produced wherein the star gave a burlesque on Edwin Forrest, Barney Williams, Levi J. North, Matilde Heron, and other famous players. He also put on "Jack Sheppard" and "Paddy Miles". November 2d "The

Ocean Child" and "A Glance at New York" were added to "Novelty". November 4th a new military drama "Bull Run" by Charles Gayler was presented. In it Chanfrau appeared as Jupiter. The play was followed by "Toodles" done as an afterpiece. "Bull Run" was kept on until November 6th when it was succeeded on the 7th by "The Dumb Girl of Genoa", which ended his engagement.

C. W. Couldock was welcomed back on the 11th in "The Willow Copse" followed by the farce "Trying it On". "The School of Reform", "Peace and Quiet" and "Great Expectations" were seen on the 13th, and "The Chimney Corner" and "The Barrack Room" on the 14th. On the 17th Mr. Couldock brought out from a run of eight months in Paris "Jocrisse the Juggler".

Few plays presented in Chicago caused as much trouble and litigation as this same "Jocrisse the Juggler" which Couldock gave here for the first time. Originally it was in French but had been adapted to the English speaking stage. Some time in the fifties of the 19th Century, Harry Watkins, according to his allegation, revised and presented it under the title of "Trodden Down" or "Under Two Flags". Shortly afterwards it was brought out with the Juggler changed to a rollicking Irishman and called "Inshevogue", by which name the play was produced in New York. Watkins, for no just reason, secured an injunction whereby the play under the title of "Inshevogue" was, temporarily, prohibited. But as an injunction in those days operated only in the district where issued, the said injunction did not prevent it being played elsewhere, and it was.

About 1883 John A. Fraser made a version of the drama and changed the Juggler to a wandering tramp, giving the play the title of "The Noble Outcast". He sold the amateur and publication rights to Charles Sergle, owner of the Dramatic Publishing Company, but the author reserved all professional rights, the abuse of which caused many disputes and arguments between Mr. Sergle and Fraser. The latter made a deal with the actor, Jack Summers, to put the play on the road under the name "Jerry the Tramp", which was done. Mr. Summers, to escape the arguments that arose from time to time, leaped into the Atlantic Ocean which naturally, or unnaturally, ended his association with Fraser and his "Jerry the Tramp". But the play went merrily on, being presented by every repertoire company on the road under various titles and transitions. Meanwhile, the author, Mr. Fraser, swore vengeance on every conscienceless dramatic pirate that dare transgress his rights or usurp the fruits of his brain child.

In the year 1897, the Evelyn Gordon Stock Company, under the management of Charles Collinges, presented the play at the Calumet Theatre in South Chicago. Mr.

Fraser swore out a warrant charging Collinges with piracy and brought him and his company before the bar of —so-called- justice. Every actor in and around Chicago knew every line of the play and Fraser subpoenaed all available ones. When court opened, such an array of actors and manuscripts was never before assembled in one room. Times were hard at the time and actors who were not called appeared anyway with the hope of getting a witness fee.

Among the different plays that had descended from "Jocrisse the Juggler" were: "The Noble Outcast", "Jerry the Tramp", "Tony the Convict", "Only a Woman's Heart", "Inshevogue", "Trodden Down", "The Convict's Daughter" and others. The multiplicity of hungry actors and frazzled manuscripts was too much for a Federal judge who knew little of the rights or intricacies of literary property, so he took the safe and easy road and threw the whole thing out of court, much to the chagrin of Fraser and disappointment of the sad-faced Thespians, many of whom were compelled to walk from South Chicago to the Revere House on North Clark Street.

November 20th, Couldock chose "King Lear" as his closing play. At his departure Kate Bateman made another visit and appeared December 13th in "The Hunchback". She was accompanied on this occasion by her father, H. L. Bateman, one of the most resourceful showmen that ever took a company over the road with nothing but persuasive powers to use for money. On the 14th of December "Geraldine" was the offering followed by "Self" as the afterpiece, with which she closed her engagement.

The great singing Irish comedian, John Collins, opened on the 16th in "Colleen Bawn" continuing into the next year, as may be observed from the records.

BRYANS HALL.-James E. Murdock, following in the footsteps of others who had left the study of long parts to the rising generation, had now resorted to giving readings from Shakespeare and other classics. He appeared at this hall on January 4th for the benefit of the Audubon Club and was well received by a large and appreciative crowd. There was nothing further in this popular hall until January 15th, when Madame Inez Fabbri, assisted by Herr Richard Mulder and Signor Abelli, gave a very pleasing concert.

March 23d, T. M. Hooley and S.C. Campbell presented Campbell's Minstrels, with J. C. Fabb as agent. October 1st, Madame Bostwick gave one of her numerous concerts. October 3d, Mrs. A. J. Mozart, formerly of Chicago but now of New York City, assisted by Mrs. C. Mathewson, Jules Lombard, and Franz Straub, entertained a large crowd with standard operatic selections.

December 18th a soldiers' festival took place at Bryans Hall with the following artists: Matilda Chevelli, Signor Achilli Andavani, Signor Garibaldi and Mons. Wolowoski. On December 21st the famous trainer of quadrupeds, J. A. Rarey, gave an exhibition of horsemanship. Mr. Bryan was disappointed at the limit and quality of the year's attractions.

METROPOLITAN HALL.— Grace Greenwood lectured at this hall on March 4th. March 18th Unworth, Eugene & Donniker's Minstrels came and remained until the 21st. May 13th and 14th Freeborthyers Original Swiss Bell Ringers held the spot light here. And on July 15th, Mrs. Matt Peel came with Campbells Minstrels and remained for a few days.

KINGSBURY'S HALL.- Tom Thumb was the principal, and practically the only attraction of importance during the season.

MCVICKERS THEATRE.- The opening of the year 1862 found John Collins still holding the stage at McVickers, offering the usual Irish plays in which he had been seen on previous visits such as "Irish Ambassador", "Born to Good Luck", "Boys of the Irish Brigade", "How to pay the Rent", concluding his engagement on Saturday, January 4th. Monday, the 6th, Samuel Meyers was tendered a benefit which was financially successful.

The entertainment, which consisted of three short plays, "Husband to Order", "Who Stole the Pocket Book", and "I've Written to Brown" was praiseworthy.

January 7th Joseph Proctor returned, and began his engagement with a good presentation of "Macbeth" with Jennie Hosmer as Lady Macbeth. Proctor was a striking Scotch Dane, but Miss Hosmer could not be compared with many who had been seen in the part of Lady Macbeth. "Virginius" was produced on the 8th followed on the 9th by "Othello". Then came Proctor's original creation, "Nick of the Woods", on the 10th.

In elaborating on the work of the leading lady, Miss Hosmer, one writer on the Journal of that date, referring to "Nick of the Woods" says: "The play, as everybody knows, is stupidly heavy. Not even the ranting of McVicker as Ralph Stagpole, nor the fidgeting and twitching of Miss Hosmer as Tillie Doe could relieve it." Then he goes on to complain of the work of this leading lady. "She has been flattered by the press, editorially and otherwise. Puffs and sonnets of the moonical order have been showered upon her, some of which were not altogether inappropriate. Miss Hosmer has yet to subject herself to strict discipline ere she accomplishes the difficult task of self-control. A certain nervous twitching of the shoulders which is at times painful to behold, must be regulated and her voice which will frequently break into a falsetto, be toned down if she would arrive at that artistic excellence which many of her traits justly entitle her aspiring to. Her impersonation of the white Indian girl last night was very faulty and gave evidence of carelessness. She persistently and repeatedly pronounced "renegade" as "renegad", and walked through the piece as though she were at a common rehearsal."

Here is a style of criticism of nearly a hundred years ago that modern writers on the theatre would do well to observe.

On the 13th "Ambition" was Proctor's offering, following it on the 15th with a repeat of "Macbeth". "Nick of the Woods" was also repeated the 16th. January 17th "O'Neil the Rebel" and "Wallace the Hero of Scotland" were given by Mr. Proctor for his farewell offering.

January 20th a new stock star appeared and was lauded for his excellence by the citizens. This player was John Wilkes Booth whose name was in disgrace three years later because of his affair in Washington April 14, 1865. Booth opened in "Richard III" followed by the farce "Lend Me Five Shillings". As the name of John Wilkes Booth has been brought into ill repute throughout the world due to the assassination of the beloved President, it may be of interest to know how Chicagoans received him while here.

"John Wilkes Booth," says the editor

of a Chicago newspaper of January 21, 1862, "made his first appearance before a Chicago audience as Richard III. Under whatever circumstances Mr. Booth may take his farewell of the Chicago public, he can find no fault with his reception, which was as hearty and generous as those accorded to older and, perhaps, better actors. We regard the selection of "Richard III" as being unfortunate for Mr. Booth's opening night. The hunchbacked, crooked and deformed Richard was certainly not pleasing to the eye. Those essential points of a good actor: a fine commanding figure, easy carriage, etc., were concealed, if they existed at all, in the humpbacked Richard. Even the voice,— full, rich and distinct, which is, of course, requisite in a good actor, can be poorly judged in the husky soliloquies, the dissemblings, or the frantic ravings of Richard. If originality is a virtue, Booth is virtuous to an intense degree. No actor ever displayed more independence of or disregard for the old beaten path than he does. Mr. Booth's delivery of the text in one less studied and scholarly, would be pronounced careless."

This constructive critic continued for another half column, in which he gives praise to Mr. Prior for a good performance of Richmond, and to Frank Mordaunt for his personation of the King. There have always been varied opinions as to the acting ability of John Wilkes Booth, whose sudden death cut short his development of the art in which his father and brother distinguished themselves. Booth was only twenty-five years old on that fatal night of April 14, 1865, when he slipped into the box in which President Lincoln sat watching the performance of "Our American Cousin" at Ford's Athenaeum in Washington, D.C., shot him in the back and, as he leaped to the stage, shouted to the audience "Sic semper tyrannis", dashed out the stage door waving a dagger as a warning to his pursuers, and disappeared amid such consternation that the entire audience was practically frozen to their seats. Laura Keene, who was on the stage at the time, was the first to recover from the shock and in an instant she reached the President's side and with great presence of mind and womanly sympathy administered first aid to the martyred Lincoln. Meanwhile, Booth was pursued and was, subsequently, shot by Sergeant Corbett when he attempted to escape from the barn in which he was hiding. Suspicion has existed for many years that Booth was never killed nor even captured and he has been identified at various times by those imaginative creatures so ready to accept the unreal instead of the real.

But the assassination of President Lincoln has nothing to do with John Wilkes Booth's starring engagement in Chicago which, it may be observed, took place about three years prior to the above mentioned tragedy. The editor of the Chicago Daily Journal, previously quoted, thought better of Booth's acting on his return not long after his first visit. Perhaps the truest estimate of a player's ability is gained from the actors who have worked with them. Mr. Tilton who, it may be recalled, was for some time a member of McVicker's company, reports a conversation with an old-time actor.

"Don't you think", said Tilton, "that it is exaggerated to say there is more magnetism in Wilkes Booth's eye than any actor's in the country?"

"No, I do not," was the reply, "for I know the genius that runs through the whole Booth family. You knew the father, so did I. We have played with him and the boys and there is no exaggeration about the statement."

But now to the records. On his second night Mr. Booth appeared as Claude Melnotte in "The Lady of Lyons" followed on the 23d by "Romeo and Juliet"; on the 25th by "The Robbers"; and on the 27th "Hamlet" was the offering. Booth's Hamlet was praised and pronounced equal to Murdock's portrayal of the part. The next presentation was "The Apostate", and on February 1st Mr. Booth graciously accepted a benefit, presenting "Macbeth" for the occasion. By the end of his two weeks' stay in Chicago, this twenty-one year old actor had overcome the complaints showered on him at his opening in "Richard III".

At Booth's departure Matilde Heron returned and opened in "The Belle of the Season" or "Finding the Level". It had this

CAST

Florence Upperton	Miss Heron
Edward Hardtoil	Mr. Meyers
Molly Hardtoil	Jennie Hosmer
Tom Leeman	James H. McVicker
Mrs. Upperton	Miss Stanley
Madam Hookie	Mrs. Marble
Charles Upperton	J. B. Ashley
Eliza Hookie	Hetty Warren
Mr. Prosper	J. J. Prior
Mrs. Chandler	Mrs. Meyers

This play continued until February 8th when she changed to her own version of "Camille" on the 10th. This ran until the 14th, on which date she presented "Gamea, the Jewess", a play written by her. It had this

CAST

Gamea	Miss Heron
Rutchini	Mr. McVicker
Octavo	Mr. Meyers
Bianca	Miss Hosmer
Sylvia	Miss Hight
Therese	Mrs. Meyers

Miss Heron concluded her engagement on this date.

Jennie Hosmer took a benefit on the

15th presenting "Judith of Geneva" and "The Jealous Wife". Professor Anderson, who had finished a three weeks' engagement at Bryan's Hall was lured to McVickers and on the 17th gave a production of the opera "Rob Roy" with Sir Henry Bishop's original music. This was the

CAST

Rob Roy	Prof. Anderson
Mattie	Miss Anderson
Hamish	Flora Anderson
Capt. Thornton	J. H.Anderson,Jr.
Baillie Nicol Jarvis	J. H. McVicker
Helen McGregor	Jennie Hosmer
Diana Verron	Mrs. Meyers
Francis Osbaldistone	Mr. Meyers
Robert	Jennie Hight

The opera continued until February 22d when Anderson changed the bill to "Black-eyed Susan" and "The Lady in Camp". He closed February 23d, and was replaced by Annette Ince who opened her return engagement on the 24th with "Pauline" and "The Ruined Abbey", which was kept on until the 27th. "Love" then became the attraction with "As You Like It" and "Day After the Wedding" following on the 28th. March 1st the star switched back to "Pauline", and on the 3d presented the good play "Marble Heart". March 7th, "Mary Stuart" and "The Morning Call" replaced them. The star concluded her stay on March 8th.

Julia Daly opened on the 10th in "Our

Female American Cousin", but the critical public did not take kindly to the play, which was a poor imitation of the one it strove to duplicate. The business was comparatively satisfactory. March 19th Miss Daly presented "Our Gal" and "The Irish Immigrant"; "Child of the Regiment" and "In and Out of Place" became the attraction on the 21st; the 22d brought Miss Daly's engagement to a close.

March 24th marked the opening of Kate Cary in "The Honeymoon" and also was a benefit performance for Mr. Prior. Whenever McVicker was doubtful as to the drawing power of a new star, he tucked in a benefit to insure the opening. On March 25th, the everlasting thriller "Mazeppa" was put on. "Scotto the Scout" or "The Union Rangers" was offered for the first time on March 27th. This play was sometimes called "Scotto, the Spy".

During the last week in March nearly everyone in the company was given a benefit, that much abused policy which, when first originated was limited to the stars, or at most to the leading players. But by now, in this city, everyone was given one.

April 1st the stock company appeared in three familiar plays: "Husband to Order", "Off to the War" and "The Lady and the Lions". On the 2d, Mrs. Marble was given a benefit with a presentation of Buckstone's "Married Life". It had the following

CAST

Mrs. Samuel Cobble	Mrs. Marble
Samuel Cobble	Mr. Rainsford
Mrs. Younghusband	Miss Hosmer
Mr. Younghusband	Mr. Meyers
Mrs. Henry Dawn	Mrs. Preston
Henry Dawn	Mr. McVicker
Mrs. Lionel Lynx	Mrs. Meyers
Lionel Lynx	Mr. Prior
George Dismal	Mr. Graver
Mrs. George Dismal	Miss Stanley

"Mazeppa" was put on as an afterpiece. This duo of plays was succeeded by "The Quadroon". It was not particularly successful due to the fact that "The Model Farm" and "Idiot Witness" were being presented the next night for the scene painter's benefit. April 5th "Sam Patch in France", "Off to the War" and "Mazeppa" were seen.

A. J. Neafie made a return appearance on the 7th in "Much Ado About Nothing" and attracted his former admirers. This play was followed by "Othello", "Macbeth", "Don Caesar", "Corsican Brothers", "Julius Caesar", "Jack Cade" and "Black-eyed Susan". After two performances at Bryan Hall, Carlotta Patti became an extra added attraction at McVickers on April 16th, appearing in conjunction with Neafie in "Jack Cade". Madame Patti remained until the 18th, when Neafie, too, left.

The stock company, without a star, gave

"Married Life" again, which was kept on until Frank Chanfrau opened on the 21st, presenting his former success, "Streets of New York" and "Toodles". April 24th Chanfrau changed the bill to "Mysteries and Miseries of Human Life" and "The Widow's Mite", and on the 25th, "Linda the Cigar Girl" and "O'Flanigan and the Fairies " were the star's offerings. "The Octoroon" was seen again on the 28th with Chanfrau as Pete and McVicker as Salem Scudder. On the 30th the bill was changed to "Look at That Door" and "Bull Run". Chanfrau left on May 3d.

C. W. Couldock replaced Chanfrau appearing on May 5th as King Lear, with Miss Hosmer as Cordelia and Prior as Edgar. His repertoire included, in the order named, "Louis XI", "Richelieu","The Willow Copse", "The Advocate" and "Chimney Corner". "Lion of St. John" by Mathilde Heron, was the only new play. It was kept on the balance of the engagement which terminated May 17th. This play was thus

CAST

Orecelo	Mr. Couldock
Caleno	Mr. Meyers
Spolatro	Mr. Prior
Otopak	Mr. McVicker
Lesbia	Miss Hosmer
Viola	Mrs. Meyers

As there was no new star to draw the patrons to the theatre, the old standby was used, a benefit for Miss Hosmer, at which a presentation of J. B. Buckstone's farce, "Great Expectations", was offered. This was on the 19th and it was followed on the 20th by "Love in '76", "Lend Me Five Shillings" and "The Horsebreaker".

May 21st Frank Mordaunt was given a benefit with the production of a new play, "The Unknown". It was

CAST

Helvi, the Unknown	Mr. Mordaunt
Triptolenius Jonquille	Mr. Cline
Phillip D'Arville	Mr. Prior
Lionette St.Claire	Mr. Meyers
Mean Monet	Mr. Graver
Clara St. Claire	Miss Hosmer
Mme. D'Arville	Mrs. Meyers

"Naval Engagement" and "The Floating Beacon" were done on the 22d, followed on the 23d by "Esmeralda" and "A Day in Paris", given as a benefit for Jennie Hight.

James A. Hackett opened on May 26th in "King Henry VIII" to good business. This was succeeded by "Merry Wives of Windsor", "Man of the World" and "Mons. Mallet". He was well received and the patronage increased. He remained until May 31st.

The next star to appear was John Wilkes

Booth who opened a return engagement on June 2d in "Richard III", followed on the 3d by "The Apostate" and "Your Life's in Danger". In general, Mr. Booth made a more favorable impression than on his previous appearance here. On the 4th, "Shylock the Jew" was offered followed by "Richard III" and "The Robbers". "Lady of Lyons" was repeated on the 5th with Booth, of course, doing Claude Melnotte. His youthful appearance made him ideal for the part. Miss Hosmer was a satisfactory Pauline. He followed with a repeat of "The Apostate" and then put on "Richard III". The star remained for a second week and on the 9th appeared as Hamlet. Opinions were divided as to Booth's Hamlet in comparison with that of Murdock. "Romeo and Juliet", together with the farce "Love and Hunger" were seen on the 11th. The star opened his third and last week with "Macbeth", which was on the 16th, and followed it with "Othello" on the 17th.

Dora Shaw was brought in after Mr. Booth's departure and began by presenting "Camille" on the 23d of June, followed by "Ingomar" on the 24th; "Time Tries All" and "Loan of a Lover" on the 25th ; "The Stranger" on the 26th; and a repeat of "Camille" on the 27th, at which time she took her benefit. She closed her engagement on the 28th with another repeat, this time "Ingomar".

Monday, June 30th, Levi J. North, who

had built and operated North's amphitheatre in Chicago, it will be recalled, had returned from his painful struggles of trying to make his circus pay. He was given a benefit with a mysterious and unidentified newcomer making her first bid for histrionic honors. She was seen in "The Robber's Wife", but this so-called "lady from Michigan" met with disapproval, as might be surmised. She had a pretty face but, as Gordon in Bartley Campbell's "Fate" says: "Alas, it was a double one", which goes to show she would have been a better attraction at Wood's Museum than in McVicker's Theatre. Be that as it may, something had the desired effect of bringing out a good crowd to North's benefit. This "lady from Michigan" did not appear the following night, when the stock company presented "Naval Engagement" and "The Jealous Wife". These were given on July 3d with the sweet singer, Jennie Hight, as the French spy. The farce, "I've Written to Brown" was also included. On the 6th "Floating Beacon" and "A Regular Fix" was the bill.

July 8th, Laura Keene's play, "Peep O'Day Boys" was put on with Mr. and Mrs. J. H. Allen brought in as stars. The opening performance resulted in the advice to the players to take a peep at their parts as many lines were missed, but matters improved later.

On July 18, 1862, Mr. Prior, a long time member of the McVicker stock company, was commissioned to recruit a regiment for the Union Army. This he did and acquitted himself admirably. He served his country in a meritorious manner until he was killed in battle at Nashville, Tennessee, in December, 1364. He was but one of many actors who served in that war of the states.

On July 2d, Henry Warren, brother of William Warren , then treasurer of McVicker's, was given a benefit which he shared with his charming young daughter, Hetty, who made her stage debut on that date. "The Beauty and the Beast" was the play presented. Mr. and Mrs. Allen had two weeks of good business with "Peep O'Day Boys". July 24th, "Home in the West" and "Shocking Events" held down the boards.

July 25th McVicker closed for the summer and the theatre remained dark until August 14th when it was re-opened with a production of "Time Works Wonders", given with this

CAST

Sir Gilbert Norman	J. E. Carden
Clarence Norman	C. H. Coleman
Prof. Truffles	C. P. DeGroot
Trusby	J. B. Ashley
Mr. Goldthumb	J. H. McVicker
Fred Goldthumb	Samuel Meyers
Bantam	John Dillon
Florence	Jennie Hosmer
Betty	Mrs. Meyers
Miss Tucker	Mrs. Marble
Chicken	Hetty Warren
Mrs. Goldthumb	Miss Stanley

John E. McDonough opened August 18th in "The Seven Sisters". It was a fascinating spectacle, thoroughly enjoyed by the patrons: beautiful scenery, perfectly produced by W. H. Whytal, the scene painter. In addition, there were thirty or more in the ballet. This play was retained until September 9th. While called a play it was in reality nothing more or less than a hodge-podge of unimportant events that afforded the stage manager and the scenic artist an opportunity to outdo themselves in their particular departments. McDonough took his farewell benefit on the 9th and produced "Virginius" in addition to "The Seven Sisters", which was done as an afterpiece.

September 10th "Speed the Plough" was presented by the stock company after which they continued, and offered "The Jealous Wife", "Wandering Minstrel", "Mazeppa", etc. On the 15th Mr. Couldock returned and opened in his favorite part of Luke Fielding in "The Willow Copse", supported on this occasion by his daughter. Then followed "Chimney Corner" and "Brother Bill and Me" on the 13th; "Payable on Demand" and "One Touch of Nature" on the 19th; and "Harvest Home" and "A Terrible Secret" on the 22d. On the 27th Mr. and Miss Couldock appeared in "The Lion of St. Marc".

After the departure of Mr. Couldock and his charming daughter,— who never gained distinction equal to that of her father,—

Frank Chanfrau returned and as his initial offering presented "Mose in California", and "The Hidden Hand" for the afterpiece. On October 6th "The Octoroon" was given with Chanfrau as Pete. It was kept on until the 8th, when it gave way to "Bull Run" which was disappointing because of the miscasting of Colonel Ellsworth who was represented by a tall, lank, awkward chap with girlish ringlets dangling around his effeminate ears. He resembled anything but Colonel Ellsworth. Even the skill and attractive personality of Chanfrau couldn't overcome this handicap. The star took a benefit on the 10th and offered "Toodles" and "New York As It Is", and closed his engagement on the 11th.

Jane Coombs appeared on the 13th opening in "A Wife's Secret", with "The Married Rake" for the afterpiece. She then continued with "Ingomar", "The Hunchback" and other standard dramas seen so often here. She closed on the 26th.

Joseph Proctor returned on the 28th, presenting his oft told tale of "Nick of the Woods" to a well filled house. On the 29th he offered "Ambition" from Alexander Dumas' story. Thereafter, came "Pizarro" on the 5th of November; "Jack Cade" on the 6th; "Warrior Captive" on the 7th; closing a reasonably successful engagement on November 8th.

Proctor was replaced by Maggie Mitchell

who appeared in her most successful drama, "Fanchon the Cricket", adapted from the German of Charlotte Birch Peiffer by A. Waldour. It was thus

CAST

Fanchon	Maggie Mitchell
Father Barbeand	J. E. Carden
Landry	J. B. Ashley
Didier	Mr. McVicker
Pierre	J. E. Coleman
Colin	Samuel Meyers
Father Cailard	C. P. DeGroot
Old Fadet	Mrs. Marble
Mother Barbeand	Miss Stanley
Madelon	Jennie Hosmer
Marietta	Hetty Warren

The play had been produced in New York on June 9th of the same year. No play in the repertoire of Maggie Mitchell ever achieved the success that "Fanchon" met with then, nor did anything she presented subsequently ever compare with it in popularity. That was the general opinion expressed in Chicago at the time, as well as elsewhere. The run of "Fanchon" finished November 22d and the stock company then produced "Lucretia Borgia", followed by "The Barrack Room".

On the 25th, "A Cure for Heartache", played so often by Charles Mathews, was offered for the entertainment of the theatre's patrons. It had this

CAST

Frank Oatland	Mr. McVicker
Sir Phillip Blenford	Mr. Cowden
Old Rapid	Mr. Edwards
Young Rapid	Mr. Meyers
Mr. Vortex	Mr. Dillon
Miss Vortex	Miss Hosmer
Lizzie Oatland	Mrs. Meyers

The entertainment concluded with "Shocking Events". On the 28th Mrs. Marble was given a benefit with a presentation of "Romeo and Juliet" with Mrs. Perrin, the former Miss Woodbury, as Romeo and Jane Coombs as Juliet.

December 1st saw the return of John Wilkes Booth who began his repertoire with "The Lady of Lyons", in which he appeared as Claude Melnotte, a part to which he was well suited, and Jennie Hosmer in the good but not difficult role of Pauline. For the farce, John Dillon and Mary Meyers put on "Nipped in the Bud". Other plays presented during this star's engagement were: "Richard III", "The Apostate", "Hamlet", "Merchant of Venice", "Othello", "Macbeth ", "Romeo and Juliet" and "The Marble Heart". Booth closed on December 20th after a stay of three weeks, indicating that he had increased his popularity as it was the longest engagement played here so far.

The stock company put on "Naval Engagement" on December 22d, followed by "The

Invisible Prince". It was announced on this date that the Dearborn Street Opera House at 21 and 23 N. Dearborn, present numbers, would open December 24th, so McVicker was not to have everything his own way now. But, undisturbed, he continued on the 25th with "Josephine, Child of the Regiment", a benefit performance for Jennie Hight. For the afterpiece "The Maniac Lover" was produced. A benefit for J. E. Carden was given on the following night, December 26th, when "The Man in the Iron Mask" was put on.

During the past year Mr. Rice had demolished the Chicago Theatre which he had opened in 1850. A business block replaced the theatre, so McVicker had no cause to worry about the opposition of the Chicago Theatre.

DEARBORN STREET OPERA HOUSE, 21 and 23 Dearborn Street, present numbering. According to the announcement, the "hall " was newly "fitted up". It opened with Campbell's Minstrels: Mr. Campbell, Proprietor; John Parker, Treasurer; and Frank Edwards, Agent. During the following year this hall was taken over by Chadwick and Van Fleet and was renamed "The Varieties". It enjoyed a substantial success as may be seen in the records of 1863.

CHRISTY'S OPERA HOUSE, which had been known as Metropolitan Hall, was opened on

March 15th. It was located on the corner of Randolph and La Salle Sts. It was managed by W.A. Christy, son of E.P. Christy, the originator of the name "Christy". The opening got off to a bad start as some members failed to arrive, and others were afflicted with colds, so the performance was not what it should have been. The admission was 25¢; reserved seats were 50¢. Christy bowed out of his "opera house" and went to Kingsbury's Hall on April 7th. The Christy Theatre resumed its former name, Metropolitan Hall, the records of which follow.

METROPOLITAN HALL.- After W.A. Christy failed to make a success of this hall under the name of "Christy's Opera House", it reopened with Hooley and Campbell's Minstrels under the management of R. M. Hooley and G.W.H. Griffin, on April 24th. Frank Edwards was the agent. On April 29th the name of this burnt cork organization was changed to Hooley's Minstrels. They closed here on April 30th.

The Starr Sisters, who had been at the Canterbury, were seen at this hall on May 9th. They were assisted by Harry Hawk, Hughie Morton, and others. This sister team was composed of no less personalities than Helen and Lucille Western,—both distinguished themselves as dramatic stars later, in Chicago and elsewhere.

BRYANS HALL.- Robert Heller, one of the best known Illusionists and Magicians of his time, opened a two weeks' engagement at this hall on January 6th, with good attendance during his entire stay. He was the first to give the so-called "Second Sight" exhibition and was the originator of the name. His family name was William Henry Palmer. He was born in England where his father was the organist of the Canterbury Cathedral. The family intended that Robert should become a professional musician, and he was sent to the London conservatory where he studied until he became highly qualified in that branch of the arts. This accomplishment added novelty to his art of entertainment, and when he failed with his magic — as he did — his musical knowledge enabled him to make his living with it; he taught music in Washington, D. C. for some time. But he persisted in his efforts to acquire fame and fortune as a magician. He ultimately did so, visiting all parts of the country and accumulating a fortune of $350,000 which, at his death, he left to his wife, Haidee Heller, who always assisted him. He was the first of the very famous entertainers of the kind and antedated Herrmann by several years.

The next attraction at Bryans Hall was John Henry Anderson, who advertised himself as "The Great Wizard of the North". He appeared here February 15th. Anderson was first known in Scotland as the "Caledonian Necromancer", but after appearing before

Sir Walter Scott, who gave him the former sobriquet, the name remained with him until the end. Mr. Anderson was doubtless the greatest in his line of all the early prestidigitators. He was born in Aberdeen, Scotland, July, 1814, and began life as an actor. But after witnessing a magical exhibition by Signor Blitz, he decided to become a conjurer, at which he became very proficient as his success in Chicago and elsewhere demonstrated. The fact that he was an actor helped him to deceive the audience as to his skill in magic, which was not comparable to some others. He first visited America in 1851 and made a very successful tour. He returned to England in 1856, and while at Covent Garden his equipment was destroyed by fire. He then came back to America where his tours netted him a fortune, said to be in the neighborhood of $750,000. The year following his Chicago engagement he returned to England, and he died there in February, 1874.

March 3d, Madam Bostwick, a well known opera singer, presented Rossini's opera, "Semiramide", to a well pleased audience.

Following closely upon the heels of Professor Anderson came Herrmann the Great who began an engagement here on March 31st. Even in his early days he was not too modest to bill himself as "the great", a claim which certainly carried some weight and helped to convince the public that he was really "great". This Herrmann was credited with being the son of "Compars" Herrmann, celebrated throughout Europe but that claim is shrouded in doubt. Many are of the opinion that he was no relation whatsoever simply utilizing the name for business purposes. However, this Herrmann had appeared as an assistant to "Compars" Herrmann, who claimed his father's name was "Carl" while the Herrmann who appeared in Chicago on the above date listed his father's name as Meyer. There was a striking resemblance between the two Herrmanns. It seems that the Herrmann we know as "the Great" was first seen in this country with Shuman's Trans-Atlantic Specialty Company, where he met Adelaide Scarcy, who became his wife as well as his successor after his death in the Nineties, which occurred in his private car on his way to Bradford, Pa., to fill an engagement. His wife continued operations under her husband's and her own name, but with no comparable success. When Herrmann the Great announced his appearance in Chicago, he claimed to be the world's greatest prestidigitator. He remained at Bryan's Hall for two weeks and was well received. On April 3d Mrs. Herrmann made her first appearance in this city as a singer and was highly commended. Herrmann finished his successful two weeks' engagement on April 12th.

April 14th L. M. Gottchalk presented Carlotta Patti, assisted by George Simpson and Carl Herman. Carlotta had gained in merit since her former visit and Mr. Simpson was highly praised.

April 29th George Christy, who could not be frightened away from Chicago by the failure of Hooley or W. A. Christy, introduced another Christy's Minstrels here.

The Hutchinson Family appeared on May 7th for one concert, singing the "Songs of Freedom" that they, above all others, knew how to sing. The Hutchinson boys had not yet founded the towns of Hutchinson, Minnesota and Kansas, with which they were identified later.

June 5th the world renowned Anna Bishop appeared under the management of D. C. La Rue.

Morris' Minstrels opened June 22d to good business but the performance didn't equal the claim of the management. It seldom does. However, they played to a good attendance for four nights.

July 4th Hambujer, the Magic Man, appeared assisted by Madam Hambujer.

December 19th and 20th L. M. Gottchalk again presented Carlotta Patti. Carlotta was noted for her violin playing and she and her sister sang duets. Louis Gottchalk was at this period about at the height of his brilliant career. This attraction returned on December 26th.

KINGSBURY'S HALL.—Tom Thumb, who had opened in December, continued to hold the attention of the patrons of this establishment until January 4th. Alfred Cately was now his business manager.

January 29th the well and favorably known Holman Opera Company came for one week. This was one of the best of its kind then traveling. The troupe at the time embraced the following: Sally Holman, juvenile prima donna; Alfred and George Holman; Mrs. Hariette Holman, an efficient manager, who conducted the organization in and out of the theatre. Members outside the family were: Charlotte Ward, Augusta Renard, Master John Chatterton, Thomas Dingley and William H. Crane, who later became a distinguished star, personally and jointly with Stuart Robson. The Holmans offered opera bouffe, burlesque, and standard drama. The Holman Opera Troupe, during its long career, graduated many successful players, singers and musicians. They later settled in London, Ontario.

April 7th W. A. Christy presented the original Christy Minstrels which his father had first launched. The troupe had opened the Metropolitan Hall and renamed it Christy's Opera House. But this rapidly vanishing hall could not be rescued from the doom it was headed for, and Christy, after a three weeks' trial, gave up the ghost, so far as that amusement morgue was concerned.

Royce & Purdy's Minstrels opened a ten days engagement at Kingsbury's Hall on November 5th.

CANTERBURY HALL, 123 and 125 Dearborn Street, Corner of Madison Street, present numbering 3 to 5 North Dearborn,— which points out the difference in the early and later numbering. The manager was Andrew J. Sink; stage manager, T.L. Fitch. Prices were 10¢, 15¢ and 25¢. Style of amusement was Ethopian and burlesque opera.

On February 6th the manager announced the appearance of "The Leviathan Troupe from the West", with a long list of artists. This troupe remained until the latter part of March.

May 12th brought a list of performers, among whom was Kate Partington, famous as Topsy in "Uncle Tom's Cabin"; the Yale Sisters; and J. W. McAndrews, the latter better known as "Watermelon McAndrews", one of the best of the early minstrels. When Nat Goodwin produced "In Mizzouri" at Hooley's Theatre in this city in 1893, McAndrews played the negro part. He was on the stage continually up to 1899 when he joined the many other performers who had gone to a more restful abode. Harry Hawk was a figure on the dramatic stage and retired to his estate of Bryn Mawr, where he remained until Father Time cut him off from this mundane sphere.

CIRCUSES.— Among the several circuses that made an appearance during this year were R. Sands' Mammoth Circus, featuring the Carlo Family, Charles and Virginia Sherwood, and a host of others. They were located on Washington Street.

May 8th, 9th and 10th, Mabie's Circus came again, featuring Longworth, the Lion King, and James Melville, Champion Bareback Rider. They were at Washington Street opposite the Court House.

Dan Rice's Circus appeared on June 26, 27, 28 and 29, and gave an exhibition at Michigan and Randolph Streets, with two performances daily.

September 29th and 30th, and October 1st, Antonio's Circus put in an appearance on the lot opposite the Court House.

Mabie's Zoological Winter Garden opened on November 5th, and Dan Rice appeared there on December 20th.

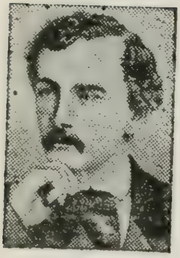
CHICAGO STAGE

ITS RECORDS AND ACHIEVEMENTS

THEATRES, AMPHITHEATERS, OPERA HOUSES, HALLS, CIRCUSES

1863 - 1864

CHAPTER XIV



JOHN WILKES BOOTH

The amusement business in Chicago, as elsewhere, had been at a slow ebb for the past few years, but by this time it had begun to improve. McVicker had eliminated his principal opposition, which was Levi North's National Theatre, as that institution had become obsolete and was being demolished at the beginning of this year.

Saturday, January 3d, saw the last performance of "The Jewess" or "The Council of Constance" and "Dick Turpin" or "The Two Highwaymen", both of which were carry-overs from the year just closing. The first stars this year were the familiar Mr. and Mrs. W. J. Florence, who opened in "Handy Andy" on January 5th, following it with "Mischievious Anne" as an afterpiece. On the 8th "The Irish Emigrant" was the play, followed by "Dombey & Son", a play that everyone seemed to be playing. Then came "Shandy McGuire" and other selections from their repertoire. The stars took the customary benefit on the 9th, presenting "The Returned Volunteer", "Thrice Married" and

"The Yankee Housekeeper". The 10th, "Ireland As It Was" appeared as the main play. Following this Boucicault's "Colleen Bawn" was given and was kept on until the 16th. "Handy Andy" and a burlesque on "Colleen Bawn" were seen on the 17th. The burlesque, however, which was called "Eily O'Connor", was not happily received and so was soon shelved. It was replaced by "Orange Blossoms" which held the stage until the 21st. Then came a repeat of "Dombey & Son" on the 22d. Mr. and Mrs. Florence closed on the 24th with "The Bride of Garry Owen" and "Toodles", McVicker being featured with the stars.

January 26th brought a new star, or rather, the return of a former one, Emma Waller, who opened in "Macbeth". She played the part of Lady Macbeth with an effectiveness that very few women in the country had achieved, and enhanced a reputation she had already established in that part. She was ably supported by her husband, James Waller, who was a capable Macbeth. "Ingomar" was played on February 1st, with Mrs. Waller as the Barbarian. In spite of the fact that Ingomar is a powerful male lead, there was nothing that could stop these ambitious actresses from performing it if they took it in their heads to do so. Although the public had seen many splendid Ingomars, they voted satisfaction on Mrs. Waller's portrayal of the character. The 3d "The Duchess of Malfi" and "The Pretty Housekeeper" was the double bill. Then, in the order named, came "Guy Mannering ", "Married Rake", a repeat of "Macbeth", "The Stranger" and, to display her dramatic talent, the star put on for the final night of her engagement "Lucretia Borgia" with "Fazio" as an afterpiece. She had played to fair business and her performances were, in general, satisfying.

The charming Julia Daly followed Mrs. Waller. She opened Feburary 8th in Charles Gayler's parody on Tom Taylor's big success "Our American Cousin". It was called "Our Female American Cousin",— the comedy in which Miss Daly had just finished a very successful engagement in New York. In the part of Pemelia Peabody she was more than excellent, if that is possible. Miss Daly had made many friends across the footlights on a former visit to the city and she was heartily welcomed, although the play did not appeal to some of the more critical patrons. However, it was done many different times, much to the satisfaction of the public in general. The performance was marred, and a favorable impression by the star was temporarily retarded by a hitch in the mechanism of a scenic effect which required perfect operation to produce results. It often happens that one little hitch or unfortunate interruption will ruin a play's future and relegate it to the storehouse, there to await the promised resurrection that never materializes. But, in spite of the failure of the mechanism and the miscast actors causing an ineffective performance, Miss Daly carried on successfully and the play was retained for several days, thanks to certain capable members of the stock company whose work saved the drama from utter failure.

The play ran until February 11th, and on the 12th the star changed to three short plays: "Caroline Martin and Jerusha", "Absent Minded" and "Our Gal". On the 13th she did "Child of the Regiment" and "In and Out of Place" for her benefit. On the 14th the audience saw "The Emigrant Girl" followed by the farce "I've Written to Brown". Julia Daly was an excellent singer so she brought out "The Bohemian Girl" on the 17th and 18th, announcing it as "A Grand Operatic Night". Following the opera she went back to "Child of the Regiment" and for the closing night of her engagement, the 21st, she repeated "Our Female American Cousin".

Senorita Isabel Cubas, who had been known throughout the country as "Queen of the Highflyers" appeared as what in vaudeville parlance would have been called a "Feature Act", giving, as she did, her famous Spanish dance which at this period was all the rage. This single variety performer, sandwiched between the stock company's performance of "The Jealous Wife" and "A Regular Fix" reminds one of the "single act" booked into a picture theatre in the 20th Century. The performer was made up early, expecting to do four or five shows, and sat impatiently waiting for the time when he was to go on and "save the show" as he thought. He waited and waited, thinking the silent pictures would never stop; occasionally asking "when do I go on?" with the unsatisfactory answer, "We'll let you know." Again he waited. Suddenly a call from the manager in the front of the house: "Hey, Bill, put on the cooler."

"That's you," said Bill to the act.

"Cooler?" asked the performer, "what does that mean?"

"It's where you go on," replied Bill, "and entertain them while the picture machine cools off."

Such were the conditions when the silent pictures became the rage.

Returning to the record, the stock company next put on "Naval Engagement" and "A Southerner Just Arrived", a title which corresponded with Cubas' appearance and accent, as she gave her Spanish dance between the two plays on the 23d and 24th. The ability of Isabel Cubas was not limited to singing and dancing. She was a qualified actress as shown when she appeared on the 27th in the title role in "The French Spy". Senorita Cubas was under the management of James M. Nixon, one of the best showmen of his time, and whom she later married. Nixon was an all around showman and was more or less responsible for the fame acquired by this sensational performer. As stock stars were in demand, one may easily understand that she could qualify as such as well as in museums and variety houses. This actress-dancer created a great sensation while in Chicago, people coming from far and near to see and hear her. On the last night of her engagement fifty couples came all the way from Oshkosh, Wisconsin, to attend her farewell Chicago performance. She was seen in several plays and made a very favorable impression, especially in the Indian play "Narramattah" which was usually played under the name of "Wept of the Wishton Wist". This Indian drama suited the talent and the appearance of Cubas admirably. "The Wizard Skiff" was the closing piece of her engagement, which had been highly successful.

After the departure of Cubas the stock company put on Tyrone Powers' "St. Patrick's Eve" on March 17th, which attracted a substantial Irish clientele. Monday, March 19th, A.J. Neafie returned, presenting "The Corsican Brothers" for his opening bill. He continued until March 28th, but offered only the plays he and others had often been seen in before.

On Neafie's departure, that beautiful blonde, Jane Coombs, arrived and opened in "The Hunchback" on March 30th, following with "Love" on the 31st; "Lady of Lyons" on April 1st with "Slasher and Crasher" for the farce; "Romeo and Juliet" on April

3d; "Wife's Secret" the 6th; following in succession with "School for Scandal", "Love Chase", and on the 17th she took her benefit and presented "A World of Fashion". This popular player had come to McVickers for a two weeks' engagement but was held over for a third week "by popular demand."

After Miss Coombs left McVicker brought in two stars, both of considerable importance. They were J. W. Wallack and E. L. Davenport, either of whom should have been sufficiently attractive to guarantee a good attendance. They opened on April 20th in "Othello", Davenport in the name part and Wallack as Iago. McVicker played Roderigo; Meyers was Cassio; Mrs. Meyers, Desdemona; Jennie Hosmer, Emilia. This was really a dramatic event and brought out a large crowd of the socialites. "Hamlet" was given on the 22d, with Davenport in the part of the Dane and Wallack doing the ghost. On the 23d "Othello" was repeated, but the parts were reversed, Wallack playing Othello with Davenport as Iago. "Macbeth" was seen on the 25th, after which Mr. Wallack left.

Davenport was held over and presented "St. Marc" on the 27th, a play he had given on a former visit here. He continued in this play for the balance of the week and closed his engagement at its end. He was succeeded by the charming soubrette star, Maggie Mitchell, who opened in A. Waldaur's translation of a German comedy, "Little

Barefoot", a sort of companion piece to "Fanchon the Cricket". The play ran until May 9th when it gave way to "Margot, the Poultry Dealer", which was on for two days after which Miss Mitchell put on her most successful play, "Fanchon the Cricket", on the 11th. This interesting play was retained until the end of her present engagement which was on Friday, the 14th.

On the 15th the stock company put on "All That Glitters Is Not Gold" as a benefit for the treasurer, Henry Warren, and his charming young daughter, Hetty. Monday, the 17th, brought a return of John Wilkes Booth. This was his fourth visit to Chicago in two years. He opened this time as Claude Melnotte in "The Lady of Lyons" and this gave way to "The Marble Heart" on the 21st. The star commenced his second week with "The Apostate" and followed it with "The Merchant of Venice" in which Mr. Booth acquitted himself admirably as Shylock. "Richard III" was the play on the 28th, "Hamlet" the 29th, and "Othello" on the 30th. He began the third and last week of his engagement on June 1st in "The Robbers" succeeded by "Richard III" on the 2d, "The Marble Heart" on the 3d and the 4th, "The Stranger" on the 5th, and he closed on the 6th with a repeat of "The Merchant of Venice".

Replacing Booth, Frank Chanfrau made another bid for approval on June 8th when he appeared in "Our American Cousin at

Home". On the 10th he gave "Aurora Floyd" and this was kept on view until the end of the week when he finished his engagement.

On June 15th Jacob Grau brought in his Italian Opera Troupe and opened in Donizetti's famous opera, "Lucretia Borgia", the principal parts being thus

CAST

Lucretia Borgia	Madam Lorient
Maffio Orsini	Mlle. Moreni
Genero	Signor Brignoli
The Duke	Signor Susini
Gubetta	Signor Barili

To give some idea as to the reception this organization received, it is well to quote from one of the daily papers of June 16th, the day following the company's opening. The newspaper said:

> "Lucretia Borgia" was brought out at McVickers last night in admirable style by Grau's new troupe, to a large and fashionable audience. Italian Opera with the required number of Mademoiselles and Signors with unpronouncable names and awkward carriage; with a full orchestral accompaniment, a tolerably large chorus, and all necessary scenery and properties, etc., etc., to insure a creditable rendition of the opera. The management exhibited much tact in selecting

> "Lucretia Borgia" for the opening night. Everybody is familiar with the tragedy and a perfect acquaintance with its plot and incidents atones in a great measure for a lack of familiarity with the Italian tongue. A further acquaintance with the artists will prepare us for entirely new operas."

Farther on the writer goes on to describe and, to some extent, laud the various performers and the combined work of the cast. All in all, it was indicated that with an Italian Opera Company in a city that, at the time, had quite a German population but few Italians, McVicker was off to a good start.

Tuesday, the 16th, Flotow's "Martha" was put on by a somewhat different cast, at least among the principals. On the 17th Verdi's "Ernani" was the attraction and met with a greater success than the others had enjoyed. Verdi's "Il Trovatore" was presented on the 19th; Helevy's "The Jewess" on the 21st; "Norma" the 23d; "Don Giovanni" on the 24th; "Lucia de Lammermoor" on the 25th; "Il Trovatore" again on the 26th; and on the 27th the company presented a new opera by Verdi bearing the title "Les Siesienne". This new opera was quite satisfactorily done and was well received by the lovers of opera. It was given with the following cast.

CAST

Duchess Elena	Signora Lorini
Arrago	Signor Brigdoli
Montforte	Signor Amodio
John of Procidi	Signor Susini
De Vandermost	Signor Balaguerre
Bethune	Signor Barilli
Danero	Signor Lotto

July 4th the opera company presented "Il Polituto", combined with the dramatic stock and gave a performance to celebrate the 87th anniversary of the nation's independence. The drama, "Husbands to Order" was given with this

CAST

Baron de Bropre	M. Rainsford
Pierre Marceau	S. Meyers
Anatole La Tour	J. F. Noyes
Phillipeau	J. H. McVicker
Eliza	Mary Meyers
Josephine	Jennie Hosmer
Madam Phillipeau	Ann Marble
Servant	E. Marble
Guards	Lowell & Hamilton

Following the play, members of the opera company sang selections from their favorite operas. This was what McVicker announced as the closing night of the winter season.

The theatre, however, reopened on the following Monday with a presentation of "Lady Audley's Secret", written by C. H.

Hazelwood and W. E. Suter. It had this

CAST

Lady Audley	Jennie Hosmer
Alicia Audley	Mary Meyers
Sir Michael Audley	M. Rainsford
Robert Audley	J. F. Noyes
George Talboys	Samuel Meyers
Luke Marks	J. H. McVicker
Mrs. Marks	Ann Marble

July 9th "Wept of the Wishton Wist" was produced, and the 11th it was repeated as a benefit to Mr. Reynolds. A benefit was then given for the scenic artist, W. L. Smith, with a presentation of "The Jealous Wife".

William Warren, Jr., son of the old William Warren of Wood & Warren, was the next star to appear. He had been here with Isherwood & McKinzie, who built the first theatre, but this time he appeared as a real star attraction. "The Heir-at-Law " was the play; the date, July 14th. It was followed by "The Serious Family", and a farce, "Seeing Warren". Mr. Warren enjoyed a successful engagement, in the course of which he was seen in the foregoing and also "The Poor Gentleman" on the 15th; "Paul Pry", the 16th; on the 19th, a new play by J. S. Jones called "The Silver Spoon"; and "London Assurance", "School for Scandal" and "Sweethearts and Wives". In the latter a new player, one of the best soubrettes in the country, Amy Stone, made her first Chicago appearance.

After Warren closed, John E. McDonough opened, July 26th, in "The Seven Sisters" which, in spite of bad reports on the play, ran until August 22d, and was brought back on several later occasions, once in 1864, when the famous "Lotta" appeared in it.

The next feature was a return of C. W. Couldock and his daughter. They opened with a presentation of "Dot", a version of "The Cricket on the Hearth", followed by the farce, "A Kiss In the Dark". The play was kept on until "The Jew of Frankfort" by Tom Taylor replaced it September 4th. On the 5th of this month McVicker announced a new policy, that of giving a matinee every Saturday with a 25¢ admission to any part of the house. This announcement has led some to think this was the first time matinees had been given in Chicago, but such is not the case. Levi J. North had been giving an occasional matinee long before this, but this was the first definite policy of regular matinees being given here.

September 7th, Mrs. J. B. Phillips joined the McVicker forces. She had come from Baltimore but had also appeared in other cities. She was the former Annie Meyers, born in Boston in 1833. After marrying Jonas B. Phillips she became well known throughout the country, especially in the South and West. Her husband died in

Baltimore July 12, 1862. She became quite a favorite in Chicago. Her last stage appearance was at Barnum's Museum in New York in 1867. She died at Patterson, New Jersey, after a lingering illness, in 1867. Her first part in Chicago was in Couldock's presentation of "The Lion of St. Marc".

During Couldock's present visit he repeated the following plays: "The Chimney Corner", "Willow Copse", "Dot", etc. After Couldock's departure Henry Wallack made another so-called farewell visit, opening on the 13th in Shakespeare's "Henry IV", and following with "Rip Van Winkle", but not the so-called "Jefferson Version". He concluded his engagement on September 25th after putting on the plays he had already been seen in here.

Wallack was succeeded by Mary Provost who opened on the 27th in "Nell Gwynne", ably supported by the stock company. This popular actress was born in Brooklyn, N.Y. January 27, 1835. She made her stage debut as Pauline in "Lady of Lyons" at Boston in 1849, and commenced starring in New Orleans in 1854. Later, she visited Australia on her way to London, and was well received in both countries. She returned to America and continued on the stage for several years, but in spite of her recognized ability she was not well received in Chicago on her initial appearance, although she became quite a favorite later.

The star continued her engagement by presenting J. Sheridan Knowles' "Love" on October 1st. In this she was supported by George Ryer, who had commenced his stage career in this city with John B. Rice in 1847, graduating from the manipulation of a tailor's goose to the sock and buskin. After an absence of fifteen years, Mr. Ryer returned to Chicago as leading man and co-star with this splendid actress. On October 2d Miss Provost was given a benefit for which she selected and presented "The Female Gambler" and the farce, "Slasher and Crasher", both of which were well presented and received.

October 5th Miss Provost's translation of "Lucia D'Arville" or "The Wife's Trials" was put on with this

CAST

Lucia D'Arville	Mary Provost
Countess de Jenneville	Mrs. J.B.Phillips
Poplin	George H. Ryer
Eugene	Samuel Meyers
De Vitney	M. Rand

The play was kept on until it was replaced on October 13th with "Aurora Floyd" by Charles Gayler. This drama failed to give satisfaction, but the audience was somewhat compensated for their disappointment by the introduction of what was called "The Ghost", a feature that delighted all and literally "knocked them off their seats " in the gallery. The museum managers had started this "ghost show" attraction, and the interest in it spread to all entertainment establishments, McVickers included, for he was too good a showman to sacrifice dollars for art. And so he became a "ghost show" producer. Chadwick, at the Varieties, combined the title with that of a standard name and called it "The Maniac's Oath" or "The Ghost of Litchfield", whereas the play was "Michael Earl" or "The Maniac Lover". At the same time Weston & Mellen continued it at their Randolph Street Museum. Everyone in Chicago then seemed interested in the subject of "Where graveyards yawn and hell itself gives up the dead". The Ghost has always been a character that, whenever seen by a theatre audience, thrilled and "made the blood course up and down their veins and every hair stand on end, like quills upon a fretful porcupine."

Returning to the records, Mary Provost finished her Chicago engagement on October 17th, and was succeeded by the old favorite, Frank Chanfrau, who returned on the 19th with a presentation of "Toodles" and "Jerry Clip". He continued, offering many of the same pieces he had been seen in here before, such as "A Glance at New York", "Yankee Teamster", "Mistletoe Bough", "Our American Cousin at Home" and, finally, "The Octoroon", which he continued to play until he finished the engagement on November 7th.

Chanfrau was followed by another Chicago favorite, Jane Coombs, who returned and opened on November 9th with "Romeo and Juliet", to good business. She, like Chanfrau, presented nothing new as shown by the following selections: "London Assurance", "Lady of Lyons" and other well worn dramas and comedies.

On the 11th Evlyn Evans, an importation from the British Isles, appeared and was not very enthusiastically received at first but remained with the company for some time and eventually became somewhat of a favorite. He was not suited to the part of Claude Melnotte, the role in which he made his Chicago debut. McVicker got himself in bad by trying to foist Evans upon the public as a star, but he lived it down as a theatrical manager sometimes can, if he is not sufficiently tender-hearted to withstand the patrons' attempt to run his business. According to public opinion, Evans possessed none of the qualifications of a star, which the manager soon learned and he then isolated him, as he should have done and not put him up as a star equal to Jane Coombs.

Miss Coombs presented "The Hunchback" which had been played every year since the time it had been seen in the Sauganash Hotel, where it had the distinction of being the first drama ever presented in Chicago. In this play Evans did very well as Master Walter, which was more suited to him than the part of the dashing and melancholy

Claude Melnotte. The company, with Miss Coombs, continued and gave in the order named: "The Stranger", "The World of Fashion", "A Wife's Secret", "Love's Sacrifice", "School for Scandal". Miss Coombs finished her stay on November 29th.

The stock company put on "Rob Roy" on the 30th, and on December 1st Daniel Bandmann was introduced as the next featured player. He was born in Hesse Cassel, Germany, and commenced his acting career with an amateur group in 1860. He returned to his native land and developed his histrionic ability in a German theatre. Returning to New York, he appeared at the Stadt Theatre where he soon distinguished himself as an actor of great promise. Later he became a famous Western theatrical pioneer and barnstormed in all parts of this country. June 22, 1865, he married Alice Herschell of Davenport, Iowa, where he was then appearing. His first offering at McVickers was "Narcisse" or "The Last of the Pompadours", done with this

CAST

Narcisse Remeau	Daniel Bandmann
Duke de Chalseul	Evlyn Evans
Delanies	M. Rainsford
Galana	Samuel Meyers
Diderot	J. Rand
Marquis de Pompadour	Mrs. J.B.Phillips
Daris Zutvault	Mary Meyers
Marquis de Sperney	Jennie Hight

The play met with some satisfaction but was withdrawn after the first presentation to give J. P. Price the privilege of selecting his own drama, "Robert Emmett", for his benefit. Among the volunteers who took part in the benefit were Arlington, Kelly, Leon and Donniker's Minstrels, then playing at another house.

After the Price benefit, Bandmann returned and completed the four-night engagement in "Narcisse", as per his contract with McVicker. Now that the Christmas holidays were approaching something must be done to stimulate business and benefits became the magnetic attraction. Samuel Meyers was the first to enjoy one and he selected "Follies of a Night" to draw the populace.

December 8th, La Senorita Cubas came again. She opened in "The French Spy" which ran until the 16th when it was replaced by "Wept of the Wishton Wist". A new performer appeared in this production, W. H. Leake, a capable actor, born in England in 1832. He was first seen on the stage in America at Buffalo, New York. He became well known as a dramatic actor and supported many outstanding players, including Edwin Forrest. Later he operated a dramatic company throughout the West, finally settling in Indianapolis, Indiana, where, in the fall of 1868 he opened and for some time managed the Academy of Music in that city. He was the husband of Annie Waite. Mr. Leake died in Australia on March 15, 1891.

On the 18th, Cubas put on a new play with the unattractive title of "Lavauqro". It had this

CAST

Lavaurqro	Cubas
Chevalier de La Fluer	W. H. Leake
Perron	Samuel Meyers
Francois Barrie	L. F. Rand
Zeldea	Mrs.J.B.Phillips
Rose	Mrs. Meyers

This play was not well received and the star and company switched back to "The French Spy" and "The Wizard Skiff" for the afterpiece, and this bill was retained until the close of her engagement. She was succeeded by Daniel Bandmann who opened in "Hamlet" on December 30th, continuing as the old year faded. Business had not been extra good for McVicker, more or less on account of the war, but like other showmen he clung tenaciously to hope never wavering in the belief that next season will be better.

DEARBORN STREET OPERA HOUSE, located at 21 to 23 North Dearborn Street, present numbers. Campbell's Minstrels who were appearing there at the close of 1862, were still in evidence in this house at the beginning of this year. About all that could be obtained by the management to keep the house open was semi-organized minstrel troupes. Even these were not found in sufficient numbers to keep the house in constant operation for very long, and so it finally closed. But only to be re-opened under another name, the "VARIETIES".

The house opened under that title on June 1st of this year. During the week before the opening there was a notice on the door reading: "This theatre was closed two months ago for the want of money, it now re-opens for the same reason."

The VARIETIES THEATRE being an offspring of the above was, of course, located at 21 to 23 North Dearborn Street, just south of Madison Street, and this should be carefully noted as it was successfully operated under that name for some time. It was under the management of Wm. Van Fleet and C. M. Chadwick, the former remaining with it for a comparatively short time. All sorts of attractions were in evidence at various periods. George McDonald was the stage manager in charge of entertainers. The managers sought to cut quite a splurge as they advertised for "50 young ladies" for the "auspicious" opening.

On June 20th Mlle. Zoe and her clever husband were brought in as a feature attraction and they remained for some time as it was the policy to "book acts in for some weeks." Zoe was a celebrated dancer of that day, which was the attractive form of entertainment then. She and her husband, Ben Yates, had recently gained a big reputation in Havana, Cuba, from whence came many entertainers in those days. Zoe was born in the Cuban city, but in 1855 she had been brought to Philadelphia, Pa., by Mrs. English, mother of Lucille and Helen Western. Mrs. English was then taking out the St. Dennis-Ravel Troupe and this Mlle. Zoe became the great feature of that organization. Zoe's husband was a well known ballet master, hence Zoe's art was perfected under his supervision. She made a great impression in Chicago and raised what had been an ordinary beer hall to a successful and popular amusement establishment, under the efficient direction of Mr. Chadwick, who indulged in every form of entertainment from a one man snow to a full company, eventually giving dramatic productions.

The always popular play of "Toodles" was presented on June 10th, followed on the 12th by "A Cockney in China" or "Buried Alive". For the first time in Chicago "An Irishman's Shanty" was presented on the 17th with a new star, Eva Brent, seen here for the first time. This girl was born in England in 1842, and first appeared in America in November, 1858. She was a splendid singer and remained at the Varieties for some time.

Early in November Chadwick announced

three stars: Mlle. Zigetta, George Winship and Sam Gardner. The latter was seen in Chicago before and also after this date.

Under Chadwick's management this house continued to be more or less successful, not only until the end of the present year but for a long time later.

NEW OPERA HOUSE.- Built at 94, on the north side of West Washington Street, between Clark and Dearborn Streets, this house was opened by Arlington, Kelly, Leon & Donniker's Minstrels on the 21st of December, 1863, but on December 29tn of that year, the name was changed to The Academy of Music while the above minstrel company was providing the entertainment. This was the first of several theatres nere called "Academy of Music" and must not be confused with others of the same name. Later, Billy Arlington, the conceited performer, renamed the place "Arlington's Theatre",— J. H. Haverly, Manager. So it will be seen that this 1000-seat amusement structure became, within a short time, the New Opera House, Academy of Music and, some time later, Arlington's Theatre.

BRYAN'S HALL.-Hans Balatka conducted a musical known as "Creation" on January 6th at this hall. On January 7th Frank Rivers' Melodeon Troupe, a select Ethiopian Minstrel Company, appeared. Prices were 25¢ and 15¢ for the Saturday matinee. Some

Chicago people will be surprised to know that this early visitor to this city was the father of Frank Rivers, so long associated with local theatricals. This Senior Rivers was the first to launch a full-fledged, organized traveling vaudeville company. Later in life he became identified with circuses. Rivers' Melodeon troupe finished on January 10th.

Ralph Waldo Emerson lectured here on January 22d, and John B. Gough, the great temperance advocate, lectured on the 28th. February 25th, James E. Murdock gave a reading.

March 6th and 7th The Alleghanians and Swiss Bell Ringers came and pleased the audience. April 24th Duprez and Green's New Orleans Minstrels and a burlesque opera troupe came with a band of 18 negro musicians and remained until the 29th, giving complete satisfaction.

June 22d, Horn & Newcomb's Minstrels, featuring Eph Horn, one of the best of performers at the time, appeared at this Hall. The company did well for the single week they remained. June 29th, Sam Sharpleigh's Minstrels opened to satisfying attendance. July 1st, Sam Sharpley's Minstrels appeared and continued until July 4th, after which nothing of importance appeared here until Arlington, Kelly, Leon & Donniker's Minstrels opened on September 14th. And on October 17th, Campbell's Minstrels again came and added several "Ghosts". Thereafter, on December 17th, the Rice Family of concert singers appeared, and on the 21st Father Kemp Concert Company opened. Following them, on December 28th and 29th Gottschalk & Brignoli gave a concert.

METROPOLITAN HALL.-Arlington, Leon and Donniker's Minstrels opened here January 10th, after which they moved to Kingsbury's Hall. The name of that amusement temple was then changed to "Arlington, Leon & Donniker's Opera House" where, according to the announcement, they "opened their regular season."

The next attraction was Fredric Douglas, who on January 19th gave a lecture. Since he was a negro, it was, of course, on the race problem. Nothing more appears to be in evidence until March 2d when Alf Howard, the American Ole Bull, appeared. He was followed on March 11th by Prof. Haller, the great wizard and famous ventriloquist. And Dolly Dutton made an appearance on March 30th. This hall then had very few attractions, except local affairs, until July 1st when Sam Sharpley's Minstrels came. This was a well known minstrel troupe and was welcomed back to the city. The hall was again unoccupied for some time, but was finally opened on October 25th for a concert by the Hutchinson Family.

MUSEUM.- This house, located on Randolph Street, had been operated by Messrs. Mellen and Weston, but it now passed into the ownership of Col. J. H. Woods, and the name was changed to Woods' Museum on January 13, 1864. It is important to note this as Col. Woods was of considerable importance to amusement seekers in this city. Prior to this time he had conducted a museum on what was then No. 9 Dearborn Street next to the Tremont House, Woods proceeded to improve what was called the "lecture hall", although it was, in fact, the place where stage shows were given.

CIRCUSES.- Mabie's Grand Menagerie and Circus came October 18th and 19th, featuring Dan Rice as the clown and Den Stone, equestrian director. The next show of the kind appeared June 4, 5, 6 and 7. It was Castello & Van Vleack's Circus, located on a lot at LaSalle & Randolph Streets. July 3, 4, 6 and 7th, that great circus manager, Hyatt Frost, brought in Van Amberg & Company's Circus for four days. Nothing in that line was seen until October 19th, when Thayer & Noyes brought in the United States Circus, featuring James Robinson, at that time, the greatest of all bareback riders. This world beating rider was born in Boston, Mass., in 1836. When nine years old he was apprenticed to John Gossin, the leading clown of the country. Robinson remained a very successful performer for his entire life. He retired from Thayer & Noyes outfit and returned to Chicago on November 25th, billed as Robinson & Howe's Circus.

MCVICKERS THEATRE.- The year of 1864 started off badly owing to the mammoth fall of snow and a temperature of 30 degrees below zero, but by January 4th it began to moderate and traffic approached normal. At McVickers, where the celebrated Laura Keene had just opened an engagement, they were presenting "She Stoops to Conquer" in which she was supported by F. W. Peters as Tony Lumpkin, and Myles Levick as young Marlow.

Laura Keene was born in England in 1830. She made her stage debut there in Madam Vestre's Lyceum Theatre in London. After appearing successfully in various parts of England, through the solicitation of J. Hall Wilton, a dramatic agent, she came to America in 1852, and on September 20th of that year appeared at the Broadway Theatre, New York. After leaving the Broadway she traveled as a star, but returned to New York and took over the Winter Garden Theatre which she renamed "The Varieties". She closed her theatre in 1864 and came to Chicago as stock star at McVickers.

At Ford's Athenaeum in Washington, D.C., she was playing "Our American Cousin" when President Lincoln was assassinated by Jonn Wilkes Booth, a little over a year after she first appeared in Chicago. Laura Keene was the first to rush to the aid of the President, all others being too excited and awed at the catastrophy to render immediate help. She it was who held the martyred President's head and stanched the flow of blood from the wound made by one of her own profession.

Returning to McVickers, on January 7th "She Stoops to Conquer" was replaced by "Young Hearts and Old Heads". On the 8th, "Rachel the Repear", from Charles Reade's novel of the same name, was done with this

CAST

Rachel	Miss Keene
Casenower	Mr. Peters
Dick Hickman	Mr. Levick
Old Hathorn	Mr. Noyes
Corporal Patrick	Mr. McVicker
Robert Hathorn	Mr. Meyers
Widow Mayfield	Mrs. Meyers
Dame Hathorn	Mrs. Marble

January 11th Miss Keene put on "Our American Cousin" which had so often been done here before. But the fact that she had become so closely identified with the play caused it to draw well. On this occasion McVicker was cast as Asa Trinchard, the part Joseph Jefferson played so often. After a week of "Our American Cousin", Miss Keene switched to "Wives of Ireland" on January 14th. She presented "School for Scandal" on the 15th, which date was a benefit for Messrs. Levick and Peters. "The Smiths and Browns" was the farce. This week had been bad for amusement purveyors. For one reason the unheard of cold weather and incomparably deep snow made it next to impossible to get anywhere. There are always plenty of excuses for poor attendance but the only one to adequately define the reason for non-attendance is "They just didn't come."

There was nothing new offered at any place of entertainment. With Laura Keene playing "Our American Cousin" and "School for Scandal" at McVickers; Tony Pastor at the Varieties; and Billy Arlington and the other minstrel performers at the Academy of Music, it is no wonder the public remained away. For, despite the fact that it would have been attractive and entertaining amusement when first seen in the city, by now the patrons were hoping for something new. Mr. McVicker felt the need of this and brought in Charlotte Thompson, a clever actress who was the daughter of that splendid actor, Lysander Thompson. She became the wife of Major Loraine Rogers who, before their marriage, had been her business manager. She was born in England in 1845. At the time of which we write she was a very wealthy woman and owned a large plantation near Montgomery, Alabama. Her slaves were said to enjoy the most comfort and freedom of any in the South.

She commenced her Chicago engagement on January 18th in "The Hunchback" giving an admirable performance of Julia. On the 20th "The Wife" was well played by the star and the stock company. "Madelaine" or "The Belle of Forbourg" was played on the 21st;

and "Lady of Lyons" was presented on the 23d, followed by "Sarah's Young Man" for the farce. Miss Thompson started her second week on the 25th in "Clouds With a Silver Lining".

(NOTE: The drama was launched in Waukegon at Hugunin's Hall on this date with a performance of "Don Caesar de Bazan".)

"Clouds" was followed on the 26th and 27th with a new play, "Clyshea the Deserter", and on the 28th the star took her benefit with a repeat of "The Hunchback". Then, "The Forty Thieves" was the offering for the 29th.

Starting on February 1st, Jacob Grau brought in his Italian Opera Troupe and McVicker sent his stock company to Milwaukee for the duration of Grau's stay. The first opera was "Lucretia Borgia"; the second was "Lucia de Lammermoor"; the third was "Il Trovatore" played with this

CAST

Leonora	Mlle. Vera Lorini
Inez	Mlle. Fisher
Count de Luna	Sig. Morelli
Azucena	Mlle. Morensi
Maurico	Sig. Steffani
Fernando	Sig. Barteli

On the 5th the opera was "La Sonnambula"; the 6th, Norma"; "Martha" on the 8th;

"The Masquerade Ball" on the 9th; the 10th, "Don Giovanni"; the 11th and 12th was a repeat of "Martha" and "Norma"; and on the 13th of "La Sonnambula", which concluded the opera company's engagement.

McVicker was too good a showman to be fooled into thinking he would reap any financial benefit by sending his stock company to Milwaukee and bringing in Grau's Italian Opera Company. He well knew that opera in any form was an expensive luxury, but he felt the effects of the pressure groups which exist among theatricals as well as in legislative assemblies. Some people are constantly insisting upon theatre operators bringing in this or that attraction, and they sometimes yield in spite of their better judgment. This is true in reference to opera, perhaps, more than any other form of entertainment, for it has sent to the financial poor house more impresarios than it has ever put on the road to theatrical prosperity. Palmo, the father of Italian Opera in America, found it ultimately necessary to become cook in a restaurant in order to acquire sustenance. McVicker knew all this. He also knew that whenever a town commenced to change from a frontier atmosphere to that of a metropolis, a portion of its citizens always become social climbers, and there is nothing better than Italian Opera to satisfy their vanity. Chicago, in 1864, had acquired a population of a couple hundred thousand, and among the populace there were many real lovers of good music, as evidenced by the attendance at musical features heard from time to time in the various halls where these concerts usually took place, viz: Anna Bishop, Patti, Ole Bull and others. But giving a concert with only a few people is quite a different matter than having a large expensive organization appear in a regular theatre.

When the Italian Opera Troupe finished their engagement, Mr. McVicker felt he had done his duty to the music loving community by giving it an opportunity to see and hear a musical treat few of them could understand. But the demand persisted and solicitous advisers continued to importune him to "bring them back". He did not yield to the pressure this time but took a safer course. As a follow-up to the Opera Company, Maggie Mitchell was brought back and opened on the 15th in her big success, "Fanchon the Cricket", continuing it for the week. She followed it with "Margot, the Poultry Dealer" on the 22d, and on the 23d she presented "Little Barefoot" with this

CAST

Little Barefoot	Maggie Mitchell
Jemmy	James H. McVicker
William Place	Samuel Meyers
Farmer Place	M. Rainsford
Rose	Jennie Hight

This play ran until it was replaced with

"The Pearl of Savoy" on February 27th, and it was in turn replaced by "Fanchon the Cricket" on Saturday, March 5th, with "Margot" for the matinee.

At Miss Mitchell's departure the stock company put on "Pure Gold" as a benefit for Mary Meyers. It had this

CAST

Mrs. Rockford	Mrs. Meyers
Rinaldo	Mr. McVicker
Frank Rockford	Mr. Evans
Miss Fortesque	Mrs. Phillips

It was followed by the farce, "I've Written to Brown". On the 8th "Forty Thieves" was the invitation to prospective theatre patrons. It was followed by "Forsaken Bride" given as a benefit to Mr. Evlyn Evans and announced as the first presentation of the play. It was thus

CAST

Baron Chalamont	Evlyn Evans
Col. Faklande	L. Rand
Von Grottius	M. Rainsford
Poppinghoff	J. H. McVicker
Angeque	Mary Meyers
Madam Gilderland	Ann Marble

March 11th, Henry Warren, the treasurer, took another benefit and the stock company put on two short plays, "Betsy Baker" and

"A Kiss in the Dark", and Dr. Woodward was seen in one act of "Hamlet". On the 12th, "Speed the Plough" was presented as a benefit for the Dearborn Light Artillery and drew a crowded house.

The familiar Emma Waller appeared and opened on the 14th with "Macbeth", she, to be sure, playing Lady Macbeth in which part she was creditable. "Guy Mannering" followed on the 15th; "Naomi, the Deserter" on the 16th; and "The Duchess of Malfi" on the 18th. The 22d, Mrs. Waller was seen as Iago in "Othello", in which part she did very well and received high praise from press and public. She continued to appear in "Macbeth" and other repeats until the end of her engagement.

Monday, March 28th, Susan Denin opened in Clifton Tayulure's dramatization of Miss M.E. Braddon's "East Lynne" with this

CAST

Lady Isabelle	Susan Denin
Barbara Hare	Mrs. Phillips
Cornelia "Corny" Carlyle	Ann Marble
Joyce	Mary Meyers
Wilson	Jennie Hight
Archibald Carlyle	Evlyn Evans
Sir Francis Levison	Samuel Meyers
Lord Mount Severn	M. Rainsford
John Dill	J. H. McVicker
Richard Hare	L. Rand

This is the first time this very successful play was seen in Chicago but it became a very conspicuous visitor yearly thereafter for seven or more decades. Although it was one of the most successful dramas ever on the American stage, it was sold by the author to Lucille Western for One Hundred Dollars. The author of the novel never received a penny for the dramatic rights.

The press and the public were loud in their praise of "East Lynne". It remained on view for the week, when it was followed by "Ticket of Leave Man" with Susan Denin as Robert Brierly. It was also played at Woods' Museum the same week. The cast as played at McVickers was

CAST

Robert Brierly	Susan Denin
Hawkshaw	Mr. Cloud
Green Jones	Samuel Meyers
James Dalton	L. Rand
Melter Moss	M. Rainsford
Mr. Gibson	Chas. Hudson
Maltby	John Slavin
Sam Willoughby	J. H. McVicker
May Edwards	Mrs. Phillips
Emily St. Evermonde	Mary Meyers
Mrs. Willoughby	Ann Marble

Miss Denin then finished her two weeks' engagement and John E. Owens, one of the best Yankee comedians, stepped in to replace her. He opened on the 12th in Watts

Phillips' excellent comedy, "Everybody's Friend". This was succeeded by "Solon Shingle", then by "Paul Pry", "Poor Gentleman" and the farce, "Forty Winks". After Owens' departure, Tom Taylor's "Victims " was given.

Edwin Adams opened on April 19th in "Hamlet". This actor was born February 3, 1834, at Milford, Mass. He first appeared on the stage at the National Theatre, Boston, on August 29, 1853, as Stephen in "The Hunchback". While he was compared favorably with Forrest as a tragedian, he was one of the best light comedians ever on the American stage. He toured extensively as a star.

Adams' Hamlet was well received in Chicago, where Forrest, Murdock and the Booths had set the pattern. "Wild Oats" was Adams' second play, followed on the 21st by "Lady of Lyons". April 23d, in commemoration of Shakespeare's birth, Mr. Adams presented "Romeo and Juliet" at the Saturday matinee and "Richard III" at night. In the meantime, a big celebration took place in Bryan's Hall.

Mr. Adams closed at McVickers on the 23d, and Kate Fisher, the celebrated equestrian actress, replaced him on the 25th, opening in "Mazeppa". Miss Fisher was born in Boston, April 16, 1840, and made her stage debut in 1852 at Burton's Chambers St. Theatre, New York. She accompanied the

Ravel family to Havana but returned shortly to the states and starred throughout the country in the above and other plays.

Kate Fisher continued in "Mazeppa" for the duration of her visit. She was succeeded on May 9th by the return of Grau's Italian Opera Company which opened with "Robert the Devil", followed on the 10th by Verdi's "Ernani". "Faust" was well presented on the 11th and "Norma" on the 12th. May 13th Meyerbeer's masterpiece, "Dinorah", was given. While Meyerbeer was the name by which the composer of this opera was known it was actually a conjunction of his given and surname, as his real name was Meyer Beer. He changed it for operatic purposes to the more dignified "Meyerbeer". Who could blame him?

Grau's second week began Monday, May 16th, with "Les Huguenots", thus

CAST

Valentine	Mlle. Virginia Whiting
Marguerite	Mlle. Castri
Urbana	Mlle. Morensi
Raoul	Sig. Tamaro
St. Bris	Sig. Morelli
Nevere	Sig. Amodio
Dettoez	Sig. Coletti
Maurevert	Sig. Barilli
Tavanea	Sig. Reichart
Morcel	Sig. Carl Formes

This was the first presentation of this opera and quite an event was made of the occasion.

Virginia Whiting, above mentioned, was practically born in the theatre since she was the daughter of David Whiting, an actor long associated with Wallack's and the Broadway theatres in New York. Her career was ended all too soon. In less than a year after her Chicago appearance she was taken ill while singing in Santiago de Cuba, and died there on February 28, 1865, at the age of thirty-one.

"Don Giovanni" was the offering on May 17th; "Il Trovatore" on the 18th; "Martha", May 19th; and "Faust" was repeated for the benefit of Jacob Grau, the very popular impresario, on the 20th. On the 21st, the last night of the opera company's engagement, "Masaniello" was presented.

Mr. McVicker had announced the closing of his regular season and his stock company when the opera company opened, but he began another season immediately. Weary of the managerial strife single-handed, he declared his brother-in-law, Samuel Meyers, in as a full partner in the operation of his theatre, and from then on McVicker and Meyers were listed as managers.

The first star to appear under the new theatre management combination was Laura Keene, who returned supported by Miles

Levick and Frederick Peters, both of whom had been seen with her before, and a new comer, that sterling actor, John Dyott, already well known in New York and Philadelphia as one of the best standard actors in the country. The first play put on under the new management was "She Stoops to Conquer", which was on May 23d. It was followed by "Rachel the Reaper" on the 24th. Thereafter, she repeated several of the plays presented so often at this theatre and closed her engagement with "The Sea of Ice".

Miss Keene was replaced by C. W. Couldock and his daughter, who opened June 6th in "Dot", a version of "The Cricket on the Hearth". There is even less to be said about the Couldocks than about Laura Keene as they presented nothing new. They were succeeded by Matilda Heron, who opened on June 20th in the ever recurring "Camille". She closed in "Aurora Floyd" on June 30th.

July 1st a new star appeared in the person of Rachel Johnson. She was born in Louisville, Kentucky, June 4, 1845, and made her debut in the role of Parthenia to E. L. Davenport's Ingomar. Thereafter, she became quite a star throughout the country. She eventually married Barney Macauley. She was young and charming when she opened at McVickers and was well received. On July 4th, "Follies of a Night" and "Ingomar" were presented. July 5th "The Hunchback" was given with Miss Johnson as Julia and

Barney Macauley as Master Walter. This is the first time we see the name of that highly successful actor-manager. He was born in New York on September 19, 1837. He made his debut as an actor at the Eagle Theatre in Buffalo, New York, in 1853, as Grantly in "Rent Day". In 1865 he married Rachel Johnson, who is mentioned above, and starred jointly with her for some time. He, like many other actors, couldn't stay "put" on the stage and became a manager at an early age. In 1873 he built the Macauley Theatre in Louisville, Kentucky. But after acquiring success as a star in "The Messenger from Jarvis Section", he relinquished the management to his brother John. This theatre is famous as the theatrical cradle of many well known players, among them Mary Anderson, who made her debut there as Juliet in 1875. William Gillette was another. And it was here that Marc Klaw and Abraham Erlanger first met, the team that became famous in later years.

July 6th the triple offering was "Delicate Grounds", "Swiss Swains" and "Peace and Quiet". On the 7th and 8th, a portion of the Italian Opera Company returned. The stock company, with Rachel Johnson, put on "Pauline" or "The Assassin's Bride" on July 9th.

William Warren then opened as the new star, presenting "Heir-at-law", "Sweethearts and Wives", "Serious Family" and other familiar plays in the course of this professional visit. He was given a benefit on Friday night. Warren opened his second week in a new play by J. S. Jones, "The Silver Spoon". On the 23d his offering was "A Breach of Promise", followed by "Grimshaw, Bagshaw and Bradshaw". He closed his engagement on July 30th with "All That Glitters Is Not Gold".

John E. McDonough opened August 1st in "Seven Sisters" which already had enjoyed a long run. The highlight of this particular engagement was the first appearance of Lotta Crabtree, perhaps better known as "Lotta", but billed on this occasion as "Miss Lotts, the California favorite", and she certainly was. She appeared as Tartarine, a role which required the assumption of five distinct characters.

This charming and highly successful actress was born in Grand Street, New York, November 7, 1847. She made her first stage appearance in California at the age of eight years, as a vocalist. Her first speaking part was Gertrude in "Loan of a Lover" in 1858, at Petaluma, California. Her first engagement in New York was at Niblo's on June 1, 1864, two months before she reached Chicago. She toured the country under the management of B. A. Whitman and after severing connections with him, her mother became her manager.

"Seven Sisters" as interpreted by the stock players with "Miss Lotta" and J. E. McDonough, ran until August 20th, when the two stars closed their engagement. Frank Chanfrau filled their niche opening August 22d in "Our American Cousin". He changed this on September 5th to "Hidden Hand".

September 8th Joseph E. Nagle was seen as the new leading man. He was born in Philadelphia in 1828, and made his first stage appearance at the Halliday Street Theatre in 1847. Nagle opened at McVickers in "The Cross of Gold", and followed it on September 9th with a repeat of "Ticket of Leave Man" for his own benefit.

McVicker had taken a two months' vacation but now reappeared on the 12th in the cast of "The Octoroon", Chanfrau as Wool, McVicker as Scudder and a new member, J.A. Lord, as Jacob McCloskey. Mr. Lord had just been released from duty after four years service in the Union Army. He later played an important part in Western theatricals. September 14th McVicker reverted to "Ticket of Leave Man", and on the 17th "The Octoroon" was repeated. Chanfrau finished on the 23d and was succeeded by Daniel Bandmann, who opened on the 26th in "Narcisse". He was seen during the course of his engagement in "Lady of Lyons", "Richelieu", and "Othello".

October 5th Ann Marble took her benefit and presented Mrs. Mowatt's popular play, "Fashion". On the 7th, Bandmann reappeared in "The Merchant of Venice" and on the 8th in "Hamlet", while "Dick Turpin and Tom

King" and "The Carpenter of Rouen" were produced by the stock company.

Monday, October 10th, saw the first appearance of the, later, famous Lawrence Barrett, billed on this occasion as L. P. Barrett. He was seen in the first presentation in Chicago of "Rosedale" or "The Rifle Ball". According to the general belief this drama was written by Lester Wallack, but in an address made before the Dramatists' Club in 1882 by the then "Dean of Playwrights", Charles Gayler, the play was the work of Fitzjames O'Brien who was killed in the "War of the States". "Wallack," said Gayler, "bought it from O'Brien for one hundred dollars and claimed authorship after the latter's death."

Lawrence Barrett was born at Patterson, New Jersey, in 1838. As a boy he moved to Detroit, Michigan, where he became a call boy, and after serving in that capacity he became an actor in the same theatre. At the age of twenty-six he became a star and appeared as such in "Rosedale" or "The Rifle Ball" in Chicago, under the name of L. P. Barrett, but later adopted the more euphonious name of "Lawrence". During the "War of the States" he was a captain in the Twenty-eighth Massachusetts Infantry. After being discharged he returned to the stage where, as a star, he visited this city, as the records show. His first appearance in New York was as Sir Thomas Clifford in "The Hunchback". He managed and headed the casts at the Varieties Theatre in New Orleans, Louisiana. After finishing his American starring tour he went to England, and on returning joined with John McCollough in the operation of the California Theatre in San Francisco. In September, 1887, the great combination of "Booth & Barrett" was formed and toured throughout the country with great success. He died of pneumonia on March 20, 1891.

After a two weeks' engagement in "Rosedale", Mr. Barrett left and was succeeded by Mary Provost, who opened a return visit on October 19th in Tom Taylor's familiar "Nell Gwynne", with "A Kiss in the Dark" for the farce. She changed on the 25th to "Lucia D'Arville" and for the 28th and 29th gave "The Female Gambler". The 31st, Miss Provost gave Boucicault's "Janet Pride". The Italian Opera Company appeared for one performance on the afternoon of November 2d, but this did not affect the present star as she was not expected to give matinees except Saturday.

Laura Keene was the next featured player and opened in "The Sea of Ice" November 8th, to fair business. This play was continued until "East Lynne" replaced it on the 14th. After Miss Keene concluded her stay, "Waiting for the Verdict" was presented on the 21st as a benefit for J. E. Nagle, the leading man. This play was being offered at the Woods but that did not prevent McVicker and Meyers from keeping it on. F. F. Mackey took a benefit the 25th and Henry Warren, the treasurer, the 28th. The great lyric artist, Vestvalli, opened November 28th in "Bel Demonio" which was followed by "Gamea", with which this attractive player concluded her visit. Edwin Adams returned with another presentation of "Hamlet" on December 12th. He continued thereafter with his repertoire of classic dramas, giving nothing new except "The Dead Heart" which finished the year.

ACADEMY OF MUSIC, 94 Washington St.-At this place of amusement Arlington, Kelly, Leon and Donniker's Minstrels were a holdover from 1863, and were becoming increasingly popular. During the run of "Mazeppa" at McVickers and "The Ticket of Leave Man" at the Woods, the company gave burlesques on each of these plays. Then they gave burlesque pantomimes of "Norma", "Cinderella", " Camille", and other successful plays. The organization stayed until July, after which the house was advertised for rent by "day or week" by James Field.

The Academy remained unoccupied until August 20th when Professor Anderson opened in what he called "A World of Magic". This attraction held the stage for two weeks. There is no record of other attractions of importance until October 15th when the E. L. Davenport Dramatic Association of Chicago opened there in "Time Tries All" and "The Rival Lodgers".

Davenport, however, didn't make much of a success of his venture at this house and soon closed. His company was succeeded by Arlington, Kelly & Leon's Minstrels who returned — minus Donniker's name — on October 31st, after a tour of the North and East. They met with a hearty reception and turned many away. Shortly afterwards Billy Arlington severed his connection with the minstrel company, after which they were known as Kelly & Leon's Minstrels, and under that name they continued at this house. Arlington organized his own minstrel company and took to the road. He opened at Titus Hall in Racine on December 12th, and thence to Lappin's Hall, Janesville, for the 13th and 14th, and to the City Hall, Madison, for the 15th, all three cities in Wisconsin. He then returned and opened at the Metropolitan Hall in Chicago on the 17th.

VARIETIES, at 115 and 117 Dearborn Street. — This house was under the management of C. M. Chadwick, with George F. McDonald as stage manager as well as principal character actor. The features for the first week of this year were: Mlle. Lizetta, George Winship and Charley Gardner. Dramas were presented as well as the regulation "Variety" but it would be hopeless to attempt to identify them by their correct name as the management did then what repertoire managers do today, always have and doubtless always will do, that is, changed the titles to fool the play owners as well as their patrons.

Billy Allen was given a farewell benefit on January 6th. He was replaced by Tony Pastor, so long here at North's and later the well known variety performer. He was announced on this occasion as "the greatest comic singer in the world." Dick Sands and Kathleen O'Neil also appeared. The latter, a well known concert hall singer, was born in Dublin in 1840 and was seen and heard in every part of this country and Europe.

Tony Pastor, after a prolonged stay at this theatre, closed March 14th and was replaced by Charley Gardner. On March 30th four new stars were announced: Tim Hayes, late of Haverly's Minstrels, Mlle. Augusta, Hattie Williamson, and Victoria Howard. April 18th the Denis-Ravel Troupe appeared as did also T. H. Jefferson.

The Varieties Theatre was giving a very good quality of entertainment in its line and the patronage was encouraging. May 9th Chadwick announced seven new stars, among whom were Clara Butler and Ida Duval. Newcomers opening on May 23d included Miss Louise, Marian Pierce, Herr Mason, Sally Clinetop and Tom Poland. July 4th the following new names were announced: Emma and Edith Whiting, Hattie Hinckley, and Peter Lee.

July 12th Lew Simmons, one of the best

minstrel performers of that day, was headlined. He was killed at Reading, Pa., in 1912. Also appearing on this date was C.E. Collins — his correct name was Herbert — who was billed as "the Cure", which was his dancing specialty. In 1868 this performer got into serious trouble in the West by shooting a man. Louise Elinore played a return engagement at this time.

November 7th this theatre announced several new artists, among them Tony Pastor, who earlier had been a big attraction here, as well as at Levi North's National Theatre; H. W. and Jennie Egan; J. W. Edwards and Mlle. Augusta.

THE MUSEUM, on Randolph Street, which had been operated by Mellen & Weston, now passed into the hands of Col. J. H. Woods, who had been operating a similar establishment at 9 Dearborn Street, in the Tremont Hotel block, located on the southeast corner of Dearborn and Lake Streets. The Randolph Street Museum had been known simply as "the Museum", but Colonel Woods changed the name to WOODS MUSEUM. He announced his intention of establishing a good stock company in the "Lecture Hall", which meant where stage shows took place. It was the policy of these curio hall managers to have the museum part of such establishments in the front of the building where the admission charge was made. Beyond that was a "Lecture Hall"— in reality a theatre, more or less in disguise,—while the museum itself was looked upon as an educational institution. In addition to the admission to the museum, another admission charge was exacted if the patron wished to see the drama. This system was developed because of the old "blue laws" which made "play acting" a crime and the patronage of such sinful. But when a person was seen going into a museum, that person was obviously seeking education. Hence the development of the drama inside the museum, a policy inaugurated by Lewis Hallem in 1787, at Philadelphia, in order to escape the penalty for desecrating morality by the presentation of nefarious "stage plays" which the Puritanic laws forbad. Colonel Woods decided to be consistent and maintain a policy established a hundred years earlier for the development of the drama on the inside of this educational institution, the "Museum".

Mr. Woods announced that he intended to install a strictly first class stock company, and he left immediately for the East in search of talent for such an organization. During this talent scouting tour the museum continued in its regular museum manner, exhibiting freaks, with the occasional appearance of more or less important attractions on the stage of the "Lecture Hall". Colonel Woods realized that it would be necessary to assemble a pretty good dramatic company in order to compete with McVicker, who had survived the coming and going of other organizations of the kind. Mr. Rice had demolished his Dearborn Street theatre in 1862, and had built a new business block on the site. Levi J. North's Amphitheatre had faded away and even its promoter had been forgotten, but James H. McVicker was still carrying on.

About the middle of March of this year the members of Woods' Dramatic Company appeared in this city. Among the players in the company's roster were: A. D. Bradley, director; F. A. Herrington, assistant to Col. Woods, both of whom had been with McVicker and were popular in Chicago, as the Colonel knew. Mrs. Perrin, the former Miss Woodbury, had not only been a member of the McVicker company, but had been with Mr. Rice and Mr. North. John Dillon, comedian, also a former McVicker actor, was another valuable acquisition. Few actors were better known in the west during this and the two succeeding decades than this same John Dillon, and few of them were as irresponsible, as Charles Frohman could readily have testified, since Mr. Dillon was Frohman's first star, and a troublesome one at that. But that is not unusual as actors are all troublesome enough at times.

It was in the early Eighties that Frohman organized the Dillon Comedy Company and set out to acquire a fortune in theatricals. How well he succeeded nearly everyone knows. He knew Dillon's weakness for drink but it did not deter him. Frohman was young and venturesome, as he continued to be until he went to his watery grave in the sinking of the Lusitania. Frohman's troupe, like all repertoire companies then and for many years thereafter, were billed to play in the "opera house" during the fair dates, as many as possible, at least, and as long as they lasted. His first fair date was at Ottowa, Illinois, and much depended on the receipts in order to lift the company out of the financial morass that had almost mired them. The fair was destined to be a success. People commenced to arrive on the Sunday before the opening, from adjacent towns and the countryside, some riding horses or mules, others in lumber wagons, buckboards, or anything that could be used for transportation. Charles Frohman smiled at the prospect of a theatrical success he had longed for ever since he had received the first pass to a theatre for a lithograph hung in the window of his father's cigar store in New York. Dillon was also joyful, as well as convivial. In fact, he was too convivial, for he went from one saloon to another, entertaining the customers, much to the satisfaction of the bartender. It was the big night of the fair and the Ottawa Opera House was packed to suffocation. But when curtain time came there was no star. Dillon could not be found. After much searching and a round of saloon visits, he was located and brought to the stage and partly sobered. Somehow he got through the performance and saved the receipts for Mr. Frohman on his first managerial venture. This was long after Dillon had appeared at McVickers in this city.

Other performers in Col. Woods' company aside from those already mentioned were: George Stevens, the musical director; Mrs. Dillon; and Frank E. Aiken of the Boston Theatre. This is the first record we have of Frank Aiken who later played an important part in Chicago theatricals. He was born in Boston in 1839 and was a brother of George Aiken, the dramatist.

Another member was G.W. Reed from the Park Theatre, Brooklyn; also J. Z. Little of Philadelphia. This latter actor became best known in later years as the star and manager of "The World", usually called "Little's World". C. S. Rogers, another member, was well known in Chicago later as a valuable actor in McVicker's company, where he was when Lincoln was assassinated. R. G. Hudson was from the Boston Theatre. Others included: Miss F. A. Monmouth, Hattie Bernard, Mrs. E. Axtel, Miss F. Barlowe, Mr. Saunders, N. W. Boyington, architect, Wm. F. Crouse, machinist, Wilkins and Harrison, scene painters.

The company opened on Tuesday evening, March 22d, with Tom Taylor's "Ticket of Leave Man". Notwithstanding McVicker's attempt to cut into Woods' receipts by a production of the same "Ticket of Leave Man", the Colonel continued the run of the play for some time after McVicker withdrew it. Frank Aiken was, of course, a better Bob Brierly than Susan Denin or any woman could be. Mr. Bradley as Melter Moss was ideal, and Mrs. Perrin did a good May Edwards, the cabaret girl.

"Ticket of Leave Man" continued until "The Love Knot" replaced it on May 2d, with two new members, Thomas A. Becket and Mrs. Stoneard. Mr. Woods seems to have lured the popular Jennie Hight away from McVicker as she appeared at the Museum on this date. Finding "The Love Knot" unattractive to the play goers, Woods dropped it like a hot potato after one performance and reinstated "Ticket of Leave Man" on the 3d. This was replaced on the 11th by "She Stoops to Conquer" with Aiken as young Marlow; Bradley as Hardcastle; John Dillon as Tony Lumpkin; Mrs. Perrin as Miss Hardcastle; Mrs. Stoneard as Mrs. Hardcastle; others according to their adaptability. But finding that it had been played too often to draw, Woods again reverted to "Ticket of Leave Man".

May 16th "Speed the Plough" was the Museum Lecture Hall offering. Then followed in succession: John Brougham's good play, "Game of Love", on the 18th; "London Assurance" on May 23d; "Leap Year" on the 25th; "Magic Marriage" and "Poor Pillicoddy" on June 6th; "Wolf in Sheep's Cloth-ing", June 20th; and "Mariam's Crime" on the 21st.

June 30th "Uncle Tom's Cabin" was presented with Bradley as Uncle Tom, Aiken as George Harris, and John Dillon as Gumption Cute. This play was kept on until July 16th when "Faint Heart Ne'er Won Fair Lady" and "Ireland as It Was" were put on as a benefit for John Dillon. This was followed by "The Drunkard" which was replaced on the 27th by "The Duke's Motto". The latter ran until August 6th, and on that date the stock company closed. However, the Peak Family filled in with a temporary engagement for a brief time.

When Col. Woods reopened his theatre on August 26th he secured "Miss Lotta" and May Howard, the latter a celebrated burlesque queen later on. Strangely enough this charming woman was not born, as one might say, in "tights". No, she was born in the pious South in 1845. As a child she was a feature at Lyceum entertainments in her native city. When the war of the states broke out she lost both parents and was forced to rely on her own efforts for sustenance. She became a teacher in a female academy in Tennessee and, later, the principal of a Ladies' Seminary at Eaton, Tennessee. When the war made it too hot for her, she ran the blockade and came as far north as Cincinnati. There she became a member of the stock company at Woods' Museum in 1861, and later she joined Stoddard

& Weaver's Dramatic Company and toured Ohio and Indiana. August 29, 1864, she opened at Woods' Museum in Chicago. Her identification with burlesque did not begin until after she joined M. B. Levette's company in the late Seventies.

September 1st B. F. Whitman, who was then manager of "Miss Lotta", became the partner of Col. Woods in the operation of the Museum, which accounts for "Miss Lotta" being there. On September 5th Morton's "A Cure for Curables" was the choice for the first play put on by the new firm. It had the following

CAST

Old Vapid	J. B. Bradley
Young Vapid	Frank Aiken
Jessey Galland	May Howard
Miss Vortex	Mrs. Stoneard

It was followed by "Mr. and Mrs. White", played by John Dillon and Miss Lotta.

September 6th the offering was "The Drunkard" with May Howard as Mary Wilson. The farce was "Andy Blake". "Game of Love" was presented on the 8th and Lotta was seen in "Our Gal" for the farce. Then followed "Still Waters Run Deep" on the 9th with May Howard appearing as Mrs. Mildmay and Frank Aiken as John Mildmay. "Duke's Motto" followed on the 12th and was kept on until "Romeo and Juliet" replaced it on the 26th, for one production only, with "Ticket of Leave Man" taking its place on the 27th.

The old standby, "Lady of Lyons", was the play for October 3d with "Aunt Charlotte's Maid" put on by John Dillon and Miss Lotta for the farce. "Mariam's Crime" by H. C. Craven was the drama seen on the 4th, followed by the farce "I Couldn't Help It". On the 5th "Romeo and Juliet" was again given with Frank Aiken as Romeo, McMillan as Mercutio, Bradley as Friar Lawrence, Mrs. Perrin as Juliet, and Mrs. Stoneard as the Nurse. Lotta did her song and dance in the farce. On the 7th "Love Chase" was the offering, with "Little Sentinel" as the farce.

October 8th a new play entitled "Up At the Hills" was given its first stage presentation. "Nan the Good For Nothing" concluded the evening's bill with Lotta as Nan. "Mariam's Crime" was repeated on the 9th. On the 16th "Uncle Tom's Cabin" was again seen; "The Honeymoon" and "Mr. and Mrs. White" were well received on the 24th. "The Stranger", presented on the 26th, failed to please. "Love Chase" and "Aunt Charlotte's Maid" were repeated on the 27th, and "Camille" followed on the 28th.

October 31st "Colleen Bawn" was the play interpreted by the following principals who were thus

CAST

Hardress Fagan	Frank Aiken
Myles Na-Coplin	John Dillon
Corrigan	A. D. Bradley
Danny Mann	J. Z. Little
Ann Chute	Mrs. L. P. Perrin
Eily O'Connor	Jennie Hight
Shelah	Mrs. Stoneard

November 14th Woods went classic and presented "A Comedy of Errors" with this

CAST

Antipholus of Syracuse	Frank Aiken
Antipholus of Ephesus	Mr. McMillan
Dromio of Syracuse	John Dillon
Dromio of Ephesus	A. D. Bradley
Adriana	Mrs. Perrin
Luciana	May Howard

and whoever could be requisitioned played the balance. It was followed by the popular "Serious Family" as an afterpiece.

November 21st the great London success "Waiting for the Verdict" was given. It was also the attraction at McVickers the same week. It was replaced at the Woods on December 5th by "Still Water Runs Deep" which was changed on the 8th to "Magic Marriage" and "Bamboozling". Frank Aiken was given a benefit on the 9th at which time "Othello" was the offering.

Strange as it may seem, after waiting so long we now come to the first performance here of "Ten Nights in a Barroom". It was thus

CAST

Joe Morgan	Frank Aiken
Sample Switchell	John Dillon
Simon Slade	A. D. Bradley
Harvey Green	J. Z. Little
Mr. Romaine	Mr. McMillan
Mrs. Morgan	Mrs. Perrin
Mehitable	Jennie Hight
Mrs. Slade	Mrs. Stoneard
Willie Hammond	May Howard

This play was dramatized by Wm. Pratt from T. S. Arthur's novel, for the Boston Theatre, where it was first produced in 1848. It did not meet with much succees at Woods Museum, but since that time it has been played by everyone from the first repertoire barnstormers that invaded Illinois and the Middle West down to the time Billy Bryant abandoned his showboat. In fact, it is being produced to this day. Whenever a struggling "rep" company needed to put on an emergency play which all the actors were "up in", they could safely announce "Ten Nights". For an actor to admit he didn't know every part in this temperance drama would be equivalent to confessing that he was not a professional. Nearly every hotel landlord could be relied on to at least "go on" for a part, especially Simon Slade who, in the play, is the keeper of the Sickle and Sheaf, and dispenser of food and drinks. Landlords have always been a cross between a curse and a blessing to hungry actors, but a veritable nemesis to a moneyless manager.

BRYAN'S HALL.— Evlyn Evans, of the McVicker company, engaged this hall for a benefit which was given May 17th. He was assisted by Georgia Dean Spaulding, more or less celebrated as a harpist. Her maiden name was Dean and she was born in March, 1845, at Lowell, Mass. She came to Chicago in 1851, and thereafter took lessons on the harp, appearing in this city as early as 1857. She married Wm. P. Spaulding, also a harpist with Kelly & Leon's Minstrels. Mr. Spaulding became manager of Spaulding Brothers Bell Ringers, and she was a member of the company. This charming woman was really a Chicagoan, at least by adoption.

Following Mr. Evans' benefit Duprez & Green's Minstrels came for four nights, May 18, 19, 20 and 21. This hall had been getting fewer and fewer attractions. After opening at the Metropolitan, Sharpley's Minstrels moved to Bryan's Hall and began an engagement, remaining until the following week.

Gilmore's Boston Band was heard at this hall on September 10th. James E. Murdock gave Shakespearean readings on October 17th, 18th and 19th, and following him the Italian Grand Opera came in for the 28th and 29th.

CIRCUSES.— This year found Robinson & Howe's so-called circus continuing from the close of the previous year. This semi-permanent show was in a building that had been used first by Yankee Robinson but the name Robinson now had no connection with "Yankee" who had not yet blossomed into circus life. The location was on the north-east corner of LaSalle and Randolph Streets where the Hooley Theatre was built later. It was the custom of this organization, as with many similar ones, to present spectacular dramas such as "The Field of the Cloth of Gold", "Mazeppa", "Cataract of the Ganges", etc. January 13th these showmen announced a lavish production of "The Field of the Cloth of Gold" with forty-five artists. Seldom did such managers carry what could be really designated as dramatic performers, so acrobats, gymnasts, rope and ceiling walkers were pressed into that service. They did bring in occasional dramatic features, some of whom later became prominent in that branch of the profession, such as Ben McGinley, Marie Carroll, etc. Robinson & Howe remained here until April 16th when they "pulled stakes" and left for Waukegon and other towns where they exhibited during the summer.

The next circus to arrive was Seth B.

Howe's Great European Circus which first pitched the tent at 12th and State Streets for three days, after which it moved to Superior Street, between Clark and LaSalle Streets. This organization soon departed from Chicago and took to the road.

Dan Rice's Great Circus opened September 19th at 12th and State Streets and remained for one week only. Prices were 25¢ and 50¢.

Spaulding & Rogers was the next tented exhibition to appear. They opened at State and 12th Streets for three days, October 6th, 7th and 8th. One of the big features of this circus was a steam wagon, the real beginning of the automobile. It was a high wheel buckboard with a steam engine back of the driver's seat. The driver held a steering lever of this, perhaps, the first steam roadster. Spaulding & Rogers completed the list of circuses during 1864.

CHICAGO STAGE

ITS RECORDS AND ACHIEVEMENTS

THEATRES, AMPHITHEATERS, OPERA HOUSES, HALLS, CIRCUSES

1865 - 1866

CHAPTER XV

LAWRENCE BARRETT

The year of 1865 proved to be an epochal one and highly eventful to theatrical people of Chicago. Of major interest was the election of John B. Rice, first important theatrical man of the vicinity, to the office of Mayor of Chicago. Mr. Rice had divorced himself from the amusement field and was now embarked on the sea of politics. And in this new departure, he did not stop at the honor given him by the citizens here but later became a Congressman from this district. He held that office for two terms dying during the last term of that, then, honorable position.

Secondly, on April 14th, came the assination of President Lincoln by one of America's leading actors. These events meant more to Chicagoans, perhaps, than to residents of other cities. Lincoln had been nominated here and was well known to many, and John Wilkes Booth had recently finished a successful theatrical engagement. And to complete the list of events came the opening of the beautiful and expensive Crosby

Opera House. In spite of these unusual incidents, theatrical business continued on its merry way.

MCVICKERS opened the 1865 season with Leonard Grover's Grand German Opera Company. They began their engagement on Monday, January 2d, with "Martha", followed in the order named by "Faust", "La Dame Blanche", "Don Giovanni" and "The Jewess". "Faust" was produced with this

CAST

Mephistopheles	Joseph Hermann (first appearance in Chicago)
Marguerite	Mlle. Marie Frederici
Faust	Guiseppe Tamaro
Siebel	Mlle. Sophia Dzinba
Valentine	Henrich Stenboche
Wagner	Otto Lehman
Martha	Madam Zimmerman

"Faust" drew better than "Martha" did on the opening night, but "La Dame Blanche" suffered the following night, although it was well sung and interpreted.

The second week began with Von Weber's "Der Freischuetz" on the 9th, and on the 10th Beethoven's "Fidelio". " Robert le Diable" was given on the 11th with a repeat of "Faust" following on the 12th and

"Tannhauser" on the 13th. Rossini's "Barber of Seville" was the offering on the 16th, succeeded by Mozart's "Magic Flute" on the 17th which had this

CAST

Sabastro	Carl Formes
Tomino	Franz Himmer
Pamino	Marie Frederici
Heirophant	Isadore Lehman
Papagena	Anton Graff
Monstatso	Otto Lehman
1st Priest	Alias Viersk
2d Priest	Alphonse Urchs
Papagene	Pauline Conissa
1st Lady	Sophia Dzinba
2d Lady	Meta Heerwagen

After four successful weeks of German Opera the stock company reopened with Mlle. Marie Zoe, the Cuban Sylph, as the featured attraction. "The French Spy" was this Cuban dancer's opening play. In it she introduced her Wild Arab Dance. The play was continued to February 2d and "The Wizard Skiff" replaced it on the 3d. This play ran until Olive Logan appeared on February 6th in her own play, "The Felon's Daughter".

Olive Logan was a sister of Eliza and Cecilia Logan, and the daughter of the celebrated actor and dramatist, Cornelius Logan. She was born in New York state in 1841, and made her stage debut at Philadelphia on August 19, 1854, as Mrs. Bobtails in "Bobtails and Wagtails" at the Arch Street Theatre then under the management of Wm. Wheatley and John Drew, Sr. She was not as successful on the stage as her sister, Eliza, and she finally retired from the acting profession and sailed for Havre. She was graduated from a well known female college, completing all branches of education. She could speak and write all the modern languages with fluency and correctness. She devoted her time to writing while abroad and contributed to many French and English papers under the assumed name of "Chroinquense". She wrote two novels, published in London, which were very widely read and in our day would be called "best sellers". After her great success in England she reappeared on the American stage on August 29, 1864. After this New York engagement she came to Chicago. She first married Edward A. Delille from whom she was divorced in December, 1865. Later she married Wirt Sykes, of Chicago, who became a foreign diplomat and with him she lived abroad. She was one of the first dramatists to have plays produced by Augustine Daly.

Miss Logan's appearance in Chicago was the first in eight years. Her opening play of "Felon's Daughter" was retained for the first week, but the second week was devoted to a repertoire of plays such as "The Hunchback", "Ingomar", "Lady of Lyons" and "The Stranger".

When Olive Logan left Mr. and Mrs. W.

J. Florence returned after an absence of two years and opened on the 20th in their favorites, "Handy Andy" and "Mischievous Annie". Mr. Florence was given a benefit on the 24th when "Colleen Bawn" was the play. Woods was doing so well with "Ticket of Leave Man" that Mr. McVicker put it on at his house on March 4th. On March 6th, "Kathleen Mavourneen" had its first Chicago production. The authorship of this play has always been a mystery to the theatrical profession. It has been credited to Wm. A. Clark of Boston, but J. Burdette Howe claims that Wm. Travers was the author which is doubtless correct. The performance in Chicago was the first on the American stage. It had this

CAST

Terry O'Moore	W. J. Florence
Bernard Kavanaugh	J. A. Nagle
David O'Connor	J. H. McVicker
Billy Buttoncop	Samuel Meyers
Capt. Clearfield	John Lord
Black Rody	F. F. Mackey
Darby Doyle	A. G. Double
Red Barney	Mr. Leighton
Kathleen O'Connor	Mrs. Florence
Lady Dorothy	Mrs. J.B.Phillips
Father O'Cassidy	J. A. Lord
Kitty	Mary Meyers

The play ran until the 11th when it was replaced on the 13th by "Ireland As It Was" and "The Yankee Housekeeper". These were succeeded by "Dombey and Son" on the 17th, and "The Irish Lion" on the 18th, followed by "The Young Actress".

Maggie Mitchell was the next star beginning on Monday, the 22d, with a presentation of "Fanchon the Cricket" to good patronage. Miss Mitchell changed her play to "Pearl of Savoy", another of her very successful plays, on the 27th. April 1st, "Margot the Poultry Dealer" was the offering, with "Little Barefoot" following on the 3d.

Mrs. Lander, the former Jean Davenport and now the widow of General Lander, returned to Chicago after a long absence. She had retired from the stage after her marriage but circumstances prompted her return to it. She opened a six-nights' engagement at this theatre on April 10th, presenting "Adrienne the Actress". On the 12th the play was changed to "Love", then to "The Serf and the Countess" on the 13th. This was followed by "The Hunchback", and for Saturday matinee she gave "Charlotte Corday".

Leo Hudson was announced to open April 17th but the opening was delayed until the 20th because of the death of President Lincoln.

"Remember the Ides of March" is the oft quoted sentence in one of Shakespeare's plays, but it was the Ides of April that marked a sensational moment in Chicago and in all national theatricals. On Good Friday evening, April 14, 1865, President Abraham Lincoln, while sitting in his box at Fords Theatre in Washington, D. C., witnessing a performance of Tom Taylor's drama "Our American Cousin" by the Laura Keene Company, was assassinated. The mournful tragedy occurred during the third act of the play; the President was intently absorbed in watching the development of the story when, to the great consternation of the audience, the crack of a pistol sent a thrill through the entire house. Naturally all eyes were turned toward the President's box, but suddenly everyone's attention was diverted toward the stage, on which John Wilkes Booth landed as he jumped from the box where the outrage had been committed. Waving a dagger, he turned, faced the crowd in front and shouted, "Sic Semper Tyrannis", (Be it ever so with tyrants), and dashed towards the exit, nearly knocking over the actor, Harry Hawk, who was essaying the part of Asa Trenchard, he being the only character on the stage at that fatal moment.

As the assassin went into the entrance headed for the stage door, he waved the knife menacingly in the face of W. J. Ferguson, a call boy playing a small part, then just breaking into the profession. Neither Hawk nor Ferguson had any idea what had happened. Every person in the theatre was temporarily spellbound. The first to recover from the sudden shock was Colonel

Stewart, who instantly pursued the murderer, but too late, for by the time the Colonel reached the stage door Booth had mounted his horse, waiting outside, and disappeared in the darkness. By this time the audience had partially recovered from the consternation that almost froze them to their seats. Laura Keene, with great presence of mind, was the first to reach the martyred President and administer first aid. Holding his head, she washed away the blood as best she could from the wound inflicted by a member of her own profession. Mr. Lincoln was soon carried to a private residence opposite the theatre where, in spite of the best medical skill he grew constantly worse and on the next morning, Saturday, April 15th, he breathed his last.

Every theatre in the country was closed after that date and the finger of suspicion was accusingly pointed at every member of the profession, all being indiscriminately suspected of having had a part in a well laid plan to murder the Great Emancipator.

Meanwhile the officers tracked the assassin to a barn along the Richmond & Frederickstown Railroad, near Bowling Green and Port Royal, Virginia. They called to Booth and his suspected accomplice, David Harold, to surrender. The latter complied but the stubborn Booth shouted defiance, and was promptly shot through the neck for his bravado by Boston Corbett, dying a few minutes later. He was secretly buried at midnight under a flagstone of the floor of a warehouse in the Arsenal grounds at Washington, D. C., where his body remained until February 15, 1869, on which date Edwin Booth, a brother, received an order for the body from President Johnson. With this order John H. Weaver, Sexton of Christ Church in Baltimore, Maryland, at the direction of Edwin Booth, proceeded to the arsenal grounds. When the flagstone was removed, Sexton Weaver found and reported, "that six persons were buried there in one long grave." They were Mrs. Surrett, at whose boarding house Booth had stopped and, because of that, she had been convicted and paid a penalty for running an actors' boarding house. The others were David E. Harold, Captain Wirz, G. A. Atgerodt, and Lewis Payne, alias Powell.

Booth's remains were taken to Baltimore, Maryland, where Joseph Booth, a physician, definitely identified the body as that of his brother, John Wilkes. On February 18th of that year all that remained of John Wilkes Booth was deposited in the vault of Mr. Weaver in the Greenmont Cemetery with no ceremony whatsoever. There it stayed until it could be removed to the Baltimore Cemetery where his father and other relatives were buried. The mystery surrounding the original burial and exhumation led to many stories being circulated to the effect that Booth was never shot or apprehended, and his discovery has been reported at various times in many different places.

The subject of this sketch was the son of Junius Brutus Booth and was born on a farm at Bel Air, Maryland, near Baltimore, in 1838. The name John Wilkes was given him out of respect for the great radical, John Wilkes. Booth made his first stage appearance at Richmond, Virginia, as Richmond in Shakespeare's "Richard III". On November 25d, he and his two brothers, Junius Brutus, Jr., and Edwin, were seen as joint stars in "Julius Caesar". His last stage appearance was in Washington, D. C., when he played Pescara in "The Apostate" for the benefit of John McCollough. He died as the report above indicates.

Going back to the McVicker records, Miss Leo Hudson opened Monday, April 20th, as might be anticipated, in the role of Mazeppa, in which she had become famous. This successful actress was born in London, England, March 22, 1839. She was, however, of American parentage. She made her stage debut at Professor Risley's Varieties in Washington, D. C., and became famous as an equestrian performer and, as such, starred throughout the country in "Mazeppa" and similar parts. She first married Charles Backus, the minstrel performer, from whom she was divorced. Later, she remarried in the South. She continued to present "Mazeppa" here until the 24th, but on the 25th changed to "Dick Turpin" or "Rockwood" as it was also called.

The players next featured were the often-seen C.W. Couldock and daughter, who opened on April 27th in "Willow Copse" followed by "The Chimney Corner" on the 28th. May 3d a new play was offered dealing with life in the coal mines, which was entitled, "Jessie McLane". The evening's entertainment concluded with the farce, "Supper in Dixie". This program was maintained until May 5th, but on Saturday, May 6th, Couldock chose "The Milky Way", a comedy, as his closing play.

L. P. Barrett, better known to present day readers as Lawrence Barrett, returned and presented "Rosedale" on May 8th. The The second week of Mr. Barrett's stay began on May 15th with a presentation of "The Marble Heart". On the 18th he was seen in "Richelieu"; on the 20th in "Richard III"; "Hamlet" on the 23d; "Under the Palm", a dramatization of Tennyson's poem, May 24th; "Enoch Arden", the 25th; "Richard III" was repeated on the 26th; and he closed on the 27th with "Rosedale". Mr. Barrett made a very good impression during his visit and, as a consequence, the patronage was very satisfactory.

June 1st the stock company presented "The Workingman of Paris". J. A. Nagle appeared as Charles de Moor in "The Robbers" on the 5th, and on the 6th he was given a benefit at which time he was seen as Othello, with Mr. Couldock as Iago. It was well played and the attendance was flattering.

"The Stranger" was repeated on the 7th.

June 12th Yankee Locke became the featured attraction, supported by a former member of McVicker's company, Mrs. Leighton. They appeared in what was called "A Yankee in Cuba", published under the name of "Miralda the Creole". Other plays offered by this duo were "A Yankee Duelist", "Lost Heir", "Wife for a Day", etc.

June 26th brought a new team of players, Mr. and Mrs. Charles Kean, whose opening play was "Henry VIII", with "Merchant of Venice" on the 28th, "Hamlet" the 29th and 30th, and "Louis XI" on July 1st. These stars were supported, not only by the stock company, but an extra attraction was added in the first appearance here of J.H. Cathart, G. Evert and Miss Chapman. These players, however, did not appear until July 8th, on which date Messrs. McVicker and Meyers transferred Mr. and Mrs. Kean to Crosby's Opera House which they had rented as a test. This transition took place because of the closing of McVickers for repairs and improvements, as well as to test the drawing virtues of this magnificent new theatre.

McVickers remained dark until August 16th, then the lights were again turned on. Among new members of the stock company at the reopening we find the names of Anna Cowell, Rebecca Adams, Mrs. Polly Florence, Fanny Marsh, Mrs. E. C. Churchill, Mrs. G.

Biddles, Amelia Watts, Mollie Bridges, Mrs. J. Barry, Adel Crocker, Delia Fletcher, Milnes Levick and Frederick Bock, the latter a well known figure later in Chicago theatricals running into the 20th Century. Anna Cowell's maiden name was Cruize. She was born in Ireland in 1824. She married Wm. Cowell in April, 1846, and came with him to America. Mr. Cowell died in Philadelphia, Pa., in 1868. She was a capable and popular actress for many years, both before and after McVicker brought her to Chicago. As for Rebecca Adams, she died six weeks after arriving in this city from the effects of a stroke.

The opening play presented by the new company was "Old Heads and Young Hearts", Boucicault's second most successful play. Notable improvements had been made by managers McVicker & Meyers, and the house was now favorably compared to Crosby's Opera House. "Speed the Plough" was the offering on the 18th and 19th along with the farce, "Founded on Facts". "School for Scandal" was the attraction on the 21st and "Our American Cousin" was repeated on the 23d. This popular play ran until "Eustache Baudin" replaced it on the 28th, then "Speed the Plough" was again revived on September 4th. Thereafter, "London Assurance" was given on the 11th; "Laugh When You Can" and "Time Tries All" on the 13th and 14th; and "As You Like It" on the 15th and 16th.

Monday, September 18th, L. P. Barrett

returned and was featured in "Hamlet". He had not yet billed himself as Lawrence Barrett, the name under which he became so well known later. "Money" was Barrett's second play, followed by "Lady of Lyons" on the 20th. The star continued by presenting "Richard III" and opened on his second week with "Rosedale" in which he had appeared on a previous visit. This play ran until the 29th on which date Mr. Barrett took his benefit, with "The Merchant of Venice" as the offering. It was followed by "Macbeth" on the 30th.

James H. Hackett, who had finished a series of Shakespearean readings at another theatre, opened on Monday, October 2d, as Falstaff in "Henry VIII". John E. McDonough and Sophia Gimber opened on October 3d in "Arrah-na-Pogue", an Irish comedy by Dion Boucicault and E. M. House. It had this

CAST

Shanun, the Postman	J. E. McDonough
Arrah Neelish	Sophia Gimber
Beemish McCoul	J. A. Nagle
Michael Feeny	F. F. Mackey
Oiny Farrell	J. A. Lord
Moran Reagan	Samuel Meyers
Fanny Powers	Mary Meyers
Sergeant	A. G. Double
Col. O'Grady	J. H. McVicker
Patsy	Mrs. Leighton
Major Coffin	Mr. Leighton
Katy Welch	Ann Marble
Lanty Lanagan	Mrs.J.B.Phillips

During the period when the Irish drama was popular, every actor with a smattering of Celtic blood insisted on appearing in plays such as this one, and John E. McDonough was among them. Born in 1825, he began his stage career at the Bowery Theatre as Phillip in "The Three Brothers" in 1844. At one time he managed St. James Hall in New York, known later as the Fifth Avenue Theatre. His last appearance on the stage was with Annie Pixley, playing Yuba Bill in "M'liss". He died February 15, 1882.

"Arrah-na-Pogue" ran until the 21st, on which date Mr. and Mrs. Charles Kean returned and opened in Shakespeare's "King John". Then followed "Merchant of Venice" on the 24th; "Louis XI" the 25th; "Macbeth" on the 26th; "Hamlet" the 27th; and "Richard III" on the 28th. Mr. and Mrs. Kean closed a very successful engagement on November 6th and they were replaced on the 8th by Mlle. Celeste, the famous dancer and actress, at which time she presented "The Woman in Red", translated from the French. The prices were raised for the celebrated Celeste to a Dollar for the best seats, and hundreds were turned away the opening night. The play had been seen here before under the name of "Gamea".

The press was lavish in praise of this star's merit. One reviewer said: "Every attitude bespeaks that perfection of poise, and poise only to be attained in the school of the Graces where Terpsichore presides".

The writer then goes on to state that in spite of her sixty years she still looked thirty. All in all, Celeste was a real hit.

Monday, November 13th, Celeste changed the play and presented "Zambara", which was again changed to "Mysterious Stranger" on the 16th. The 17th, on the occasion of the star's benefit, her offering was "Green Bushes" or "The Huntress of the Mississippi". Her last appearance was at the Saturday matinee on the 18th, when she reverted to "The French Spy".

Few artists on the American stage were more capable or attractive than this clever performer. She was born in Paris, France, August 6, 1814. Originally she was a pupil of the Royal Academy in her native city. She first appeared on the stage in this country at the Bowery Theatre in New York as a dancer in 1827. In 1828 she married Henry Elliot of Baltimore, a young man who had inherited a fortune. Her first speaking part was as Myrtillo in "The Broken Sword". She finally left America in 1868 and did not return. She was a big drawing card and commanded a large part of the receipts.

After the departure of Mlle. Celeste, Anna Cowell was given a benefit on November 20th for which she chose "Lucretia Borgia" followed by a farce. Mr. and Mrs. Rainsford were next given a benefit, when "The Hypocrite" was put on, succeeded by "Dick Turpin" as the afterpiece. "Carpenter of

Rouen" was the attraction November 23d.

Charlotte Thompson, who had made a good impression on a previous visit, reappeared on November 27th in "The Lady of Lyons ", followed in the order mentioned by "The Hunchback","Ingomar" and "Madeline".

Mr. and Mrs. W. J. Florence returned December 4th and opened as usual in "Born to Good Luck". Nothing new was offered until the 11th when "Inshavogue" or "The Outlaw of '98" was put on. "Inshavogue" is the second of many plays that were the offsprings of "Jocriss the Juggler", mentioned before as the cause of so much litigation in various parts of the country. When this drama was first produced in New York City, Harry Watkins enjoined its production because it was an infringement on his "Trodden Down", although the story is identical with the aforesaid "Jocriss the Juggler".

As previously stated, it has come down to us under so many different names that there is scarcely sufficient space to enumerate them. Some of them were: "The Noble Outcast", "Only a Woman's Heart", "Jerry the Tramp", etc., etc.

"Inshavogue" ran a week at McVickers and apparently pleased as it was well patronized by the citizens. As first produced in Chicago with Mr. and Mrs. Florence as the stars it had this

CAST

Terrence Brady	W. J. Florence
Ulick Burke	Mylnes Levick
Harry Carringford	Samuel Meyers
Sir Roderick O'Dyer	J. A. Rainsford
Adolphus Vane	F. F. Mackey
Thady Blake	J. A. Nagle
Servant	J. A. Lord
Biddy	Mrs. Florence
Kate	Fanny Marsh
Lady O'Dwyer	Mrs. J. Barry

Following this play, the balance of the year was devoted to "Dombey & Son" and "Kathleen Mavourneen".

WOODS MUSEUM.—John Dillon started the year of 1865 on its way by taking a benefit on January 3d, presenting "All That Glitters Is Not Gold" and "Handy Andy" to good patronage. "Comedy of Errors" was reverted to for the 4th, with "The Serious Family" as the afterpiece. Monday, the 9th, "Broken Ties" started the week with "Handy Andy" still the farce. McManus took a benefit and was seen as Orlando in "As You Like It" on January 13th. On the 16th "Mariam's Crime" and "Katharina and Petruchio" was the double attraction and on the 18th "The Ladies Battle" and "The Rose of Castile" were given. "Everybody's Friend" was repeated on the 21st with Aiken as Tetherly, Dillon as Major DeBoots, Mrs. Perrin as Mrs. Tetherly. "Romance of a Poor Young

Man" was the play for the 23d.

February 5th "Fanchon the Cricket" was done as a benefit to Jennie Hight. This play continued until May Howard's benefit on February 10th, when it was changed to "The Soldier's Daughter" and "Masks and Faces". "Playing with Fire" was the play on the 13th. A benefit was accorded Thomas A. Becket on the 17th with a presentation of "The Conscript" followed by the farce "The Nigger". "Playing With Fire" was again seen on the 20th, and Thomas A. Becket's drama, "The Conscript" was repeated on the 23d as a benefit for J. Z. Little. Not satisfied with the results of his benefit, Mr. Little was granted another on the 24th when "Merchant of Venice" was produced. Woods once more reverted to the popular "Ticket of Leave Man" for the 27th.

March 9th "Camille" was the offering of the Woods Stock Company, and on the 11th a repeat of "Mariam's Crime". "Duke's Motto" followed this and ran the entire week with "Guy Mannering" as a follow-up on the 23d.

April 1st Woods offered what he called "Rich and Poor of Paris" which was really J. Sterling Coyne's "Frauds and Victims" from which Boucicault had taken " Streets of New York". It ran until "Camille" replaced it on April 6th which then gave way to "Ticket of Leave Man" on the 8th. On April 12th a new play billed as a sequel to "Ticket of Leave Man" and bearing the title of "Robert Brierly" was produced. It proved to be very pleasing and ran until April 25th when it was followed by "Peep O'Day Boys" on the 26th. "A Poor Girl's Story" succeeded this on May 8th; "Romeo and Juliet" on the 11th; and on that unlucky day, Friday the 13th, "Everybody's Friend" was the attraction. Then followed "Broken Trust" and "The Serious Family" on the 14th; a new play, "Fido" or "Second Love" on the 17th; and "She Stoops to Conquer" the 18th.

"Ticket of Leave Man" was again given and ran until June 8th when it was replaced by "Ten Nights in a Barroom" which in turn gave way to "Wild Oats" on June 21st. "Camille" followed on the 22d, and "Rose of Castile" coupled with "Ireland As It Was" on July 1st. Mrs. Perrin, who had become very popular with the Woods clientele, took a benefit July 7th and closed her engagement on that date in "Breach of Promise".

July 15th "Man and Wife" was presented and was heartily endorsed by the press and public. Mr. Woods chose "Camilla's Husband" and "The Widow's Victim" as the plays for the 17th. There were some alterations in the Woods corps at this time as Mrs. Barry had replaced Mrs. Perrin. August 2d the afterpiece was changed to "Lottery Ticket". The main play finally came to the end of its long run on August 2d and was succeeded on the 3d by Richard Brensley Sheridan's great comedy, "The Rivals", with Frank Aiken as Captain Absolute, John Dillon as Bob Acres, Thomas Barry as Sir Anthony Absolute, Mrs. Barry as Lydia Languish, Mrs. Stoneard as Mrs. Malaprop, the remainder of the company filling the balance of the cast. The play was well done and satisfied the patrons although it was not kept on after the one performance. "Man and Wife" was repeated on the 4th. John Dillon indulged in one of his notorious sprees and did not appear, but Mr. Biddles made a fairly good substitute.

August 7th the Woods company repeated that good comedy, "The Rivals", and on the 9th "Babes in the Woods" was the attraction. This play was kept on until August 16th, when "The Three Guardsmen" replaced it. Thomas Barry became Woods' stage manager on that date. There were few men in the country more capable of filling the position than Mr. Barry. He first appeared on the American stage in 1826. May 3, 1856, he married Clara Biddles, whose name is found in the McVickers roster.

August 24th, "The Belle's Stratagem " was done. "The Road to Ruin" followed on the 28th. To show the public that he would not be outdone by McVicker, Woods put on "Speed the Plough" on the 7th of September. McVicker and Meyers had just finished playing this piece. Woods soon dropped the play and returned to "Breach of Promise" on the 8th with "A Serious Family" for the afterpiece. "Hamlet" was produced on the 11th but it, too, was soon dropped because L. P. Barrett opened in it at McVickers.

"Sybilla" or "Step by Step" followed Shakespeare's masterpiece. Then in succession came "She Stoops to Conquer" on the 28th; "All That Glitters Is Not Gold" on the 29th; and "Sweethearts and Wives" on the 30th. "The Guardsmen" was presented next and was kept on until the opening of "The Wife" on October 5th. This bill was retained until "Peep O'Day Boys" replaced it on the 9th, succeeded by "Colleen Bawn" on October 21st.

Woods had been announcing "The Serf" for some time and the 23d was finally chosen as the opening date. The play ran until October 30th, with this

CAST

Ivan, the Serf	Mr. Aiken
Countess de Maulon	Mrs. Barry
Mislegetes	Mr. McManus
Acolina	Mrs. Holland
Khar	Mr. Bradley
Count Karatof	Mr. Holland

"The Blessed Baby" was the farce that followed. October 31st Woods changed the bill and produced "Waiting for the Verdict". "Peep O'Day Boys" was repeated on November 8th. "The Fast Men of Olden Times" opened on the 13th and ran until "Ticket of Leave Man" was revived on November 24th as a benefit for Frank Aiken. "Belphagor" or "The Pride of Birth" had its first production in Chicago on November 27th with this

CAST

Belphagor	Frank Aiken
Grelu	Mr. Dillon
De Courage	Mr. Barry
Count de Blangy	Mr. McManus
Hercules	Mr. Bradley
Mons. De Cournort	Mr. Price
Mme. Vernoubois	Mrs. Barry
D'Arpignol	Mr. Holland
Henri	Mrs. Holland
Flora	Mrs. Perrin
Madeline	Miss Hight
Louise	Miss Howard
Fonfarnoile	Mr. Stevens

The play was kept on until December 8th, when a change was made to "Married Life".

During the balance of the year several old plays were repeated as benefits to the various players.

ACADEMY OF MUSIC, 94 Washington, old numbers.— Kelly and Leon's Minstrels were still entertaining the customers here and held a good patronage. On April 4th Billy Arlington, who had pulled away from the organization, returned to it and the name again became Arlington, Kelly and Leon's

Minstrels. The organization continued to supply good entertainment until June, during which month they retired from the Academy. The house, however, was not allowed to remain dark long as Hooley and Campbell brought in Budsworth's Minstrels who opened on July 3d and remained most of the summer.

Campbell & Castle's English Opera Company opened September 25th. This was quite a pretentious organization under the management of Campbell and Castle with Frank Rivers as company manager. (It might be interesting to note that Frank Rivers here mentioned was the father of Frank Rivers, Jr., who managed the West Side Academy for Mrs. Kohl. Edwin Seguin was stage manager of the company, Professor Noudorf was musical director, and Ben Chase was agent. Zelda Harrison was the prima donna.

The first opera presented was "The Bohemian Girl", succeeded by "La Sonnambula" on the 28th. On October 2d W. Vincent Wallace's Grand Opera "Maritana" was successfully rendered. It was followed on the 5th by another Vincent Wallace opera, "Don Pasquale". A benefit was bestowed on Rosa Cooke on the 6th at which time she displayed her histrionic talent by singing "La Sonnambula". October 7th Donizetti's "Daughter of the Regiment" was well produced as was "Fra Diavolo" on the 9th, and "Maritana" was sung again on the 10th.

After playing two weeks at the Academy

of Music, Campbell and Castle's English Opera Troupe moved to Crosby's Opera House for a Thursday matinee only, but returned to the Academy for the night's performance of "The Rose of Castile". Donizetti's "Elixir of Love" was the opera sung on the 16th. The company gave a Saturday matinee at Crosby's on October 21st. Kelly & Leon's Minstrels returned to the Academy on October 28th and, following a presentation of "The Stranger" by the German Theatre, they began their engagement on November 6th, featuring, in addition to themselves, J.W. McAndrews, the "Watermelon Man", T. Grettings and Sam Price.

VARIETIES.— The same attractive personalities were here at the opening of 1865 as were heard at the close of the previous year. Marietta Ravel and Louise Elmore joined the third week, and on January 23d J. W. McAndrews, the "Watermelon Man", was brought back. Dan Holt also came at the same time.

An ad in the daily paper of February 23d read: "Wanted: A good stage carpenter to learn the business." Enlightening, to say the least!

April 1st brought some new faces to this house. Among them was Dick Sands, a very fine performer. He was born in Yorkshire, England, May 2, 1840. He became a great clog dancer and first appeared in

America with Bryant's Minstrels in 1849. Tom Riggs also returned at this time, as did Tom Russell.

We now come to the first appearance in Chicago of that greatest of all minstrel performers, Billy Emerson, who opened at this theatre on the above date. Emerson, in time, became the leading minstrel performer in the country, and was a special favorite in Chicago, where he appeared in various theatres.

When Leonard Grover was giving mixed entertainment in an old hall in Washington, D. C., C. D. Hess was a sort of Johannes factotum — man of all work — who used to dig up volunteers for what was called a "walk-around" at the end of the performance. One day Hess said to Grover, "There's a boy burning cork for the black-face performers, in the yard behind the house, who has a pretty good voice." "Put him on for the walk-around," said Grover. That night started Billy Emerson on the road to fame and fortune. Chicago had seen and heard many outstanding minstrel performers prior to that date, and since, but none ever met with the lasting popularity that Billy Emerson enjoyed.

Another important artist appearing at this house was Adelaide Nixon. Miss Nixon was born in New York in 1848. She was a great success in all the various branches of theatricals.

The St. Denis-Ravel Troupe opened here on June 5th, and a drama entitled "The Death Beacon" was produced to stimulate interest in this playhouse. On August 14th the drama "The Bottle Imp" was presented. The various artists who appeared at the Varieties included Master Barney, said to be the the world's greatest jig dancer. He opened on May 8th; Sally Parkington on the 13th; and J. C. Donnelly and M. C. Davis on August 14th.

August 21st "Mazeppa" was offered, and to increase the interest through the psychology of curiosity the ad read: "No lady admitted unless accompanied by a gentleman." There was so much sameness in the vaudeville at the Varieties that Mr. Chadwick now resorted to more drama and followed "Mazeppa" with "Jack Sheppard" in which Nellie Howard appeared as Jack. This was succeeded by "The French Spy", which was kept on until "Puss in Boots" replaced it on the 25th.

October 3d "Queen of the Abruzzi" was the offering with "Ireland As It Was" and "Wept of the Wishton Wist" on successive nights. October 18th Mr. Chadwick announced the appearance of J. C. "Fatty" Stewart, known so well in later days as one of the "two Johns" who toured the country so successfully. "The Brigand" was presented on October 23d, followed by "The Mad Queen" on November 6th. The latter was a lavish production for this variety of theatre.

"Dream of the Sea" followed "Mad Queen", and was in turn changed to "Jonathan Bradford", with "Flower of the Forest" on November 29th.

SMITH & NIXON HALL.— Christy's Minstrels, with George Christy and other good performers, began the year at this Hall, closing their engagement on January 4th. The Carter Zouave Troupe and the Berger Family opened on January 7th for five nights only. This organization carried a female brass band, similar to that of the Maddern Family who had appeared in Chicago some years before.

The next attraction here was Skiff and Gaylord Minstrels, who opened March 17th. This company was financed and managed by John Steele, better known as "Coal Oil Johnny", a name acquired from the will of Doctor McClintock. Money won't last always and John Steele's didn't. He threw and gave it away until there was no more, whereupon he went back to his home town and hustled baggage at the railway station.

Morris & Wilson's Minstrels opened on March 27th. This was the same Fred Wilson who managed Levette's Minstrels in 1880. On April 20th Artemus Ward gave what that humorist called his "Mormon Entertainment". The correct name of this great humorist was Charles Farrar Browne. His home town was Biddeford, Maine. Mr. Ward was later employed by John Hamlin to write jokes for his Wizard Oil Almanac. Artemus Ward's Entertainment consisted of a humorous lecture on pictures showing Mormon activities. He remained here until April 29th.

May 13th "The Phantom Traveler" was shown, depicting the great illusion of the Ghost which revealed the assassination of President Lincoln and the capture of Booth and Harold. May 24th Alf Burnett, humorist and reader of some importance, appeared at this Hall. He was from Utica, New York, where he was born in 1825. He made his regular stage debut in 1847 at Colonel Woods' Museum in Cincinnati, Ohio. He starred successfully in "The Drunkard" and as a humorist visited every state in the union.

Burnett was followed by a return of Skiff and Gaylord's Minstrels on July 3d. After they closed, the house was unoccupied until August 21st, when Morris & Wilson's Minstrels returned for a week's engagement. They were succeeded by Newcomb's Minstrels on September 11th, whose run lasted until the 16th. W. Brooker's Georgia Minstrels followed, opening on the 21st.

October 12th the great mystifier, Robert Heller, reappeared and commenced a successful engagement with an unusual magic entertainment. He had a very prosperous two weeks. After closing at the Academy, Campbell & Castle's Opera came to this Hall and appeared in conjunction with Robert Heller. They remained until October 30th, when the entire combination closed and was replaced by the famous Siamese twins, Chang and Eng. This attraction opened November 1st, but proved to be a poor drawing card.

Friday evening, November 24th, Campbell's Mammoth Combination appeared for one performance. There is no record of any entertainment of importance from that date until December 18th when Hermann, the Prestidigitateur, known later as Hermann the Great, opened an engagement.

CROSBY'S OPERA HOUSE was built by Uranus H. Crosby, and was located on Washington Street between State and Dearborn Sts. Mr. Crosby, liquor dealer and, to some extent, a distiller of spirits, had amassed a fortune and, like other liquor dealers, was becoming socially ambitious. What better instrument was there than a magnificent "Temple of the Muse" with a lavish art gallery attached thereto erected, not for profit, but that lovers of fine music might enjoy a luxury hitherto unavailable here in Chicago.

It was rumored that this Crosby Opera House cost $600,000, a tidy sum to lay out to gratify one's social aspirations. The builder had no experience in the line of theatricals except the thrill of watching the crowds in front of McVickers, Woods and the Varieties trying to gain admittance. Hence, he had not the faintest idea as to what might be expected in the way of returns on this lavish investment but he was given plenty of encouragement by those enthusiastic citizens always ready to furnish advice in lieu of money for these beneficial enterprises. Mr. Crosby was born in 1830, at Brewster, Massachusetts, hence he was in the very prime of his ambitious life, and at a period when he was willing to take a risk. This was a stupendous enterprise at the time and any practical showman would not only have hesitated but would doubtless have wilted at the thought of such an undertaking. Not so with Mr. Crosby, liquor dealer and distiller, whose fortune was rapidly increasing. So ahead he went with it, fully expecting to find and bring in sufficient musical talent to draw crowds that would make even Italian Opera pay, something hitherto unknown among experienced theatrical managers.

This magnificent structure, finest in Chicago up to the opening of the Auditorium in 1889, was scheduled to be opened by Jacob Grau's Italian Opera Company on April 17th, 1865, but the assassination of President Lincoln delayed that opening until the 20th of the month. This organization had come direct from the American Academy of Music in New York and was second to none in the United States. Perhaps the best known name, at least later on, was Clara Louise Kellogg who was then just approaching the glory of her successful career. Others in the company included: Zucchi, Morensi, Messilinni, Bellini, Susini, Lotto, Bergman, Durreul, Lorini, Coletti, Forini, as well as other artists then known to that branch of the theatrical profession.

As for that famous impresario, Jacob Grau, he was a fine, courtly gentleman and a scion of the well known operatic Grau family who meant so much to American music lovers. One of his descendants became the manager of the Metropolitan Opera Company during its most successful period. Jacob Grau's theatrical career was a very pronounced one and extended over many years. He began his professional career as business agent for Maurice Strakosch in 1853, when that distinguished musician was manager of the Ole Bull Concert Company. After this he was the agent for two seasons for an opera and concert company headed by the great singer, Parido. In fact, he was connected with nearly every singing organization of any importance in America. Perhaps the greatest single feature of Grau's early operations was the management of Adelaide Ristori, the great French actress, whom he also brought to Crosby's Opera House in 1867. Jacob Grau died at No. 4 Beekman Place, New York, on December 15, 1877, at the age of fifty-nine.

The opera chosen for the opening night was "Il Trovatore", one that had been seen and heard in Chicago several times before, but not often by the distinguished citizens that listened to it on this eventful occasion, for the audience embraced an assembly of the most prominent residents that had ever attended a theatrical performance in Chicago. During the four weeks that Grau's splendid operatic company remained, their repertoire included, besides the opening opera: "Lucia de Lammermoor", "Il Poliuto", "Martha", "Norma", "Faust", "Linda di Chamouni", "La Sonnambula", "I Puritani", "Un Ballo in Maschera", "Don Sabastin", " Lucretia Borgia", "Ernani" and "Fra Diavolo".

Grau's engagement and the Crosby Opera House was a huge success - at least for the moment. This elaborate amusement edifice was only opened occasionally as Mr. Crosby, with his high social ambitions , would not stoop to the mediocrity of installing a stock company, and traveling combinations had not been generally established at that time. Mr. Grau's troupe, however, was a fully organized company, the staff of which included Jacob Grau, Director; George B. Atkins, Treasurer; Amati Dubreat, Stage Manager; Carl Bergman, Musical Director; Walter Hume, Machinist; A. T. Snell, Property Man; and Arigom, Calyo and Bogeltin, Scenic Artists.

After the Italian Opera Troupe left, there was no attraction here until May 25th, when the house was again opened for the appearance of Mlle. Helene de Katow, the celebrated Russian violinist, who was supported by James Wehli and Madame Henrietta Behreu. This concert was presented for two nights. On the 29th of May an amateur group presented "The Loan of a Lover" and "Perfection", two short plays, both of which had been done so often in the city by the stock companies that every one in the audience should have known them verbatim.

Since Mr. Crosby was unable to secure other attractions and Mr. Grau had nowhere else to go, he returned on June 5th for another engagement, presenting "Faust" for the opening performance with Clara Louise Kellogg singing the role of Margherita. It was followed on the 6th by "Norma"; the 7th by "Fra Diavolo"; Verdi's "Sicilian Vespers" on the 9th; "Il Trovatore" on the 10th. June 12th, on which date "La Figlia del Regimento" was presented, Generals Grant and Sherman attended the performance. On the 13th, Verdi's new opera, "Forza del Destino" was given its first presentation on any stage with the following

CAST

Donna Lenora	Signora Zucchi
Preziasilla	Mlle. Morinsi
Don Alvro	Sig. Massimilliance
Don Carlos of Verges	Sig. Bellini
Abbot of the Franciscan Friars	Sig. Susini
Miltone, a Friar	Sig. Lorini
Marquis of Calatrava	Sig. Ximenes
Trabucca	Sig. Perni
A Spanish Surgeon	Sig. Muller
An Alcalice	A double

As this was the original production in America of Verdi's opera, something of an event was made of it. On the 14th "La Favorita" was the attraction, followed on the 15th by "Rigoletto". Mr. Grau's company remained in the city for the succeeding Monday and gave a benefit for Mr. Crosby, who badly needed it. It was supported by public spirited citizens, and the chairman of the committee sponsoring it was none other than the Hon. John B. Rice, who had built the first permanent theatre in Chicago and who had just been elected Mayor of the city. The receipts were not as large as anticipated, probably because the prices were too high. On the next night Mr. Atkins, treasurer of Mr. Grau's company, was given a benefit.

There was nothing at the Crosby Opera House after Mr. Grau left until July 8th when Messrs. McVicker and Meyers rented it for the purpose of playing Mr. and Mrs. Charles Kean, who had been appearing at McVickers. This great actor's first play here was "The Gamester", and on Monday, July 10th, Shakespeare's "Much Ado About Nothing" was presented.

Charles Kean, the son of Edmund Kean, was born at Waterford, Ireland, January 18, 1811, and made his stage debut at Drury Lane on October 1, 1827, as young Norval in "Douglas". He appeared on the American stage for the first time at the Park Theatre, New York, September 1, 1830, in

"Richard III". He returned to London and appeared with his father for a short time, then again returned to this country in 1839. Once again he went back to his native land and there, on January 29, 1842, he married Ellen Tree. Mr. and Mrs. Kean appeared at the Broadway Theatre in New York on April 26, 1865, but met with little approbation at that time. Mr. Kean died in London June 22, 1868.

Mrs. Kean was the former Ellen Tree. She was born December, 1805, and made her stage debut December 23, 1826, at the Drury Lane Theatre, London. She first appeared in America December 12, 1836, at the Park Theatre in New York.

The success of Mr. and Mrs. Kean was not so pronounced as Messrs. McVicker and Meyers had hoped. This capable and once popular pair were growing old and had "lost their cunning" so far as the drama was concerned. Very little of importance appeared here then until Carl Formes inaugurated a concert program of considerable merit on September 4th.

Beginning September 5th, Spaulding, Rogers & Hanlon's Grand Combination came to Crosby's, featuring the six Hanlons, so long recognized as the world's famous acrobats and gymnasts. Thomas Hanlon was born at Manchester, England, in 1836; George was born at Ashton-under-Lyne in 1840; William was born at Manchester, England, in 1842; Alfred was also born at Manchester in 1844. These brothers left England when very young and made a world tour under the management of Prof. John Lees. After fifteen years they returned to England and, with the addition of three younger brothers, they organized a troupe and electrified two continents with their remarkable gymnastic feats. Thomas died at Harrisburg, Pa., on April 5, 1868, while insane from the effects of a fall at Pike's Opera House in Cincinnati, Ohio.

The opening of this troupe at Crosby's marked their first appearance in Chicago. Prices were: Parquet and Balcony, $1.00; Dress Circle, 50¢; children, 25¢ to all parts of the house. In addition to the Hanlons and many other performers, "Tony" Pastor returned, now billed as "Billy" Pastor. He sang the same songs he had rendered at North's and the Varieties Theatres on earlier visits.

October 12th, Campbell & Castle's English Opera Company opened in "Maritana", having moved to this house from the Academy of Music located on Washington Street near Clark. They appeared only at the Tuesday matinee, as an experiment, but were sorely disappointed as the attendance was nil. However, not to be discouraged, they made another attempt on the following Saturday with somewhat better results.

October 23d, H. L. Bateman, father of Kate and Ellen Bateman, brought in another concert company in which we find Jules Levy, perhaps the greatest cornetist that ever used that instrument and who, at that time and for many years thereafter, electrified his listeners. Others in the company were Mlle. Euphrousyne Parepa, Herr Carl Rosa, Herr Carl Anschutz, and others whom Bateman had gathered from all parts of the world. H. L. Bateman's great fault was that he was a trouble maker, for himself and for nearly everyone with whom he did business.

November 8th Jacob Grau brought his Italian Opera Company back to Crosby's, presenting "Il Trovatore" to good business. The operas offered and the cast remained practically the same as before. They continued until November 27th, closing on that date with a presentation of Pacini's tragic opera, "Sapho". A portion of Grau's Opera Troupe appeared at this time at the Opera House Music Hall. This Hall was the unhappy result of another Crosby dream. It was attached to the Opera House but was east of it and its entrance was on State Street at Washington. It was opened November 29, 1865, by a part of Grau's troupe giving a concert. After appearing at the Music Hall they returned to the Opera House proper and finished their engagement on December 1st.

BRYAN'S HALL.—The first important attraction this year was a return of the Alleghanians, a name well known to Chicagoans of some years ago when they appeared in the various halls. This was an organization of vocalists and Swiss Bell Ringers. After the departure of this group of entertainers, there was nothing until Arlington's Minstrels opened for three nights on Monday, March 13th. Billy Arlington was, one might safely say, the most popular minstrel visiting Chicago during this period. He had severed his connection, first with Donniker and later with Kelly and Leon, and was now on his own.

James E. Murdock gave a series of readings on March 21st, 22d and 23d.

This hall had been devoted mainly to local entertainment, but when Campbell and Castle's Opera Troupe closed with Robert Heller, the organization opened at this Hall on November 7th. The principal drawing feature was the giving of gifts, among those of more or less value was a house and lot going to the holder of the lucky number.

CROSBY'S MUSIC HALL.— The ambitious Uranus Crosby was not content with just an "opera house" but like all venturers in the field of entertainment wanted more. Attached to the main amusement structure was the above named Temple of the Muse. While the entrance to the Crosby Opera House proper was at what, in the 1909 numbering, became 8 and 10 West Washington Street, the entrance to the Music Hall was, according to the same numbering, about 106 North State Street. It was opened November 29th, with a concert given by a portion of Grau's Opera Company. The place enjoyed very little success as the more commodious halls established in other parts of the city were sufficient to take care of the ordinary attractions, and the Opera House was amply pretentious and equipped to accomodate the larger attractions. However, it did manage to get some special concert features now and then.

CIRCUSES.— The first circus to visit Chicago this year was billed as "Dan Rice's Mammoth Menagerie and School of Educated Horses". It opened at State and 12th Streets for four days.

June 12th, 13th and 14th an exhibition appeared at State and 12th Streets which must have been named by someone like Ned Alvord. It was called "Equescurriculum " and was under the management of that most resourceful of all circus men, L. B. Lent, who, it may be recalled, promoted the first Madison Square Garden. With this organization was the celebrated performer, James Robinson.

Frank J. Howe's Champion Circus put in an appearance at Washington and State Sts. early in November, closing on the 6th after a successful showing.

When MCVICKERS THEATRE began the year 1866, Joseph Proctor, who had become quite a favorite with Chicago theatre goers, was the star who opened January 1st in "Ambition" or "The Tomb, the Throne and the Scaffold" for the night performance, but put on three short plays for the New Year's matinee. He changed to "Nick of the Woods" on the 3d and, in order to get ahead of Leonard Grove, stuck in "Macbeth" on the 4th. The star took his benefit on the 5th and presented "Jack Cade", which did not go so well, as it had been done so much better by Edwin Forrest and others.

At the close of Mr. Proctor's engagement John Brougham came to McVickers, and his initial offering was one of his best comedies, "Flies in a Web", which was given on January 8th. This was one of the most successful of all Brougham's plays, having been played continuously in all parts of the country for many years. The little comedy was done as an afterpiece to "Playing with Fire", also the brain child of the actor. The first named play was so popular that it was made the chief play on the 10th, continuing until "David Copperfield" replaced it on the 15th followed by "His Last Legs" for the farce. "Dombey and Son" and "Ireland As It Was" were the offerings for the 17th; and for the 19th, "The Serious Family" and Brougham's burlesque on Pocahontas were put on.

Mr. Brougham closed his engagement on

the 20th, and at that time Laura Keene returned and opened on the 22d in "The Sea of Ice". Miss Keene was supported on this visit by a well known Chicago actor, Harry Hawk, who had gained considerable notoriety because of his connection with the assassination of President Lincoln one year before. He was, it will be remembered, the only actor on the stage when John Wilkes Booth leaped from the box after firing the fatal shot in Ford's Theatre on that eventful evening. It has been stated that W. J. Ferguson was on the stage at the time, but this is not correct. He was off stage and was nearly bowled over when Booth dashed past.

Miss Keene opened the second week of her engagement on the 29th with "The Workingmen of New York" in which she was supported by Harry Hawk and Myles Levick, and other members of the stock company. This Harry Hawk was reared in Chicago and became a capable and popular comedian throughout the country, retiring from the stage at the beginning of the Twentieth Century to a life of ease on his estate at Bryn Mawr, Pennsylvania.

Miss Keene finished this Chicago visit on February 2d, and was followed by Edwin Adams. He opened on the 5th with a presentation of "Richard III" which ran until he replaced it with "The Marble Heart" on the 9th. This capable actor continued, offering the following: "The Heretic", "Black-eyed Susan", "Hamlet", "Dreams of Delusion" and "Don Caesar de Bazan", which carried him up to February 17th, on which date he concluded his present visit to Chicago.

To stimulate business, Mrs. Meyers was given a benefit on the 19th, and February 20th a performer advertised as the "Great German Actor", William Palissier, played Shylock in "The Merchant of Venice", but for that one date only. John Brougham returned and began an engagement on the 21st giving "A Gentleman from Ireland" coupled with his burlesque on Pocahontas, to satisfactory business. "Flies in the Web" and "Playing with Fire" were presented on the following evening.

Mr. Brougham, having about worn out his welcome, left, and Mrs. F. W. Lander, the former Jean Davenport, who had gained great popularity in Chicago during the "Fifties", returned and opened in Maria Lovell's great play, "Ingomar". But in spite of Mrs. Lander's previous popularity and her ability as an actress, she failed to strike a responsive chord in the hearts of her patrons. She had grown older and the melancholy which revealed itself because of the fate of her husband, General Lander, disqualified her for a satisfactory interpretation of the part of Parthenia, hence, her performance was checked up as a failure. She did, however, redeem herself when she presented other plays in her repertoire, such as: "Jennie Deans", "Charlotte Corday", etc. Notwithstanding the severe criticism, she managed to roll up pretty satisfactory receipts during her engagement.

The next star to appear was Johanna Clausen. This young woman was born in North Germany on December 12, 1842. She began her acting career in her native land at the age of seven, but shortly thereafter came to America. She first appeared in this country in November of 1863, on the stage of the Chestnut Street Theatre in Philadelphia. She made considerable theatrical progress and was first seen on the McVicker stage March 13th, when she played the leading female part in "The Child of Nature". She was next seen in "Woodland Wildflower" the following night which was a performance for the benefit of Frederick Bock. Immediately after this she appeared in "The Union Prisoner".

C. W. Couldock was next brought in. He opened March 19th in "Old Phil's Birthday", which was kept on until "The Willow Copse" replaced it on the 25th. "Richelieu" was repeated on the 28th, and the following night "The Chimney Corner" was the attraction. Next came a production of "King Lear" which was disappointing to the audience, and the receipts on that occasion doubly disappointing to Mr. McVicker. Couldock then turned to his favorite, "The Willow Copse", which had always been very attractive. After this he repeated some of the plays he had already given and closed his engagement in Chicago. Mr. Couldock had been supported by his daughter, who had been a sort of sub-star. Johanna Clausen shared some of the female leads with Miss Couldock and she, too, finished at the end of Couldock's stay.

After the Couldocks' exit the celebrated English tragedian, Charles Dillion, came and opened on April 2d in "Virginius". This actor was one of the favorites of England where he was universally admired. He was born at Dies in 1820. He began his career in one of the leading London theatres when he was only sixteen years old and he gradually worked his way to the top rung of the dramatic ladder. He first came to America in 1861, and on January 24th made his first American appearance as Belphagor at a leading New York theatre. After touring Australia, he came to Chicago where he opened in "Hamlet", following it with "Macbeth", "Belphagor, the Mountebank", "A New Way to Pay Old Debts" and "A Hard Struggle", finishing a two weeks' engagement with "The Merchant of Venice" on April 14th. Charles Dillion was a splendid actor and, as frontier as effete Easterners thought this hinterland village was, they evidenced appreciation of this best English artist.

April 16th W. L. Smith, the efficient scenic artist, was given a benefit, when "Eustach Boudin" was put on by the stock company. On April 23d, Mr. McVicker was featured as Asa Trenchard in "Our American Cousin". Following this, Charles Dillion returned and gave five more performances.

Dillion was succeeded by McKean Buchanan and Miss Virginia Buchanan. They began their engagement on April 30th, when they were seen in "Richelieu", and continued with presentations of standard English classic dramas and comedies. "London Assurance" was the first in the latter category. It was presented on May 3d followed by Boucicault's "The Octoroon" with Mr. Buchanan playing Wanatee, the Indian part that Boucicault always did when presenting that drama. Miss Buchanan was seen in the part of Zoe and McVicker as Salem Scudder, always one of his favorite parts. This play was replaced by "Nick of the Woods" and Mr. and Miss Buchanan closed their engagement on May 14th.

Mlle. Zoe then reappeared and opened in "The French Spy" to good receipts, continuing successfully for one week, after which Kate Ringold was ushered in as the star. May 21st she presented "The Wonder", following it on the 26th with "Richelieu" in which Miss Ringold assumed the dress of the old Cardinal and attempted a performance of the part. "Ambition should be made of sterner stuff."

This same Kate Ringold had appeared on the stage in Chicago much earlier — when she was only a child - during her mother's engagement here. She was literally born in the theatre and remained with it constantly. After reaching womanhood,- on November

27, 1857,— she married Henry Farren, son of the great London actor, George Farren. The son never achieved the distinction on the stage that his illustrious father attained in his native land.

Miss Ringold was seen in "Camille" on the 28th and "As You Like It" on the 29th. June 1st she put on "The Angel of Midnight" for her benefit and finished her visit on June 2d.

Miss Ringold was succeeded by the old favorite, Frank Chanfrau, who opened with a new play, "Sam", by Thomas Blaydes DeWaldren, author of other plays presented by this popular player. In "Sam" Charlie Parsloe was a conspicuous member of the cast. Mr. Parsloe became one of America's foremost supporting actors, though he never gained recognition as a star. He was born in New York on October 1, 1836, and, being the son of a well known actor of the times, made his entry into theatricals merely a routine matter. As early as 1850 he was with Wm. E. Burton, where he remained for some time and was considered by Mr. Burton a valuable member. April 24, 1864, he married Henrietta Elliott. He eventually became identified with Chinese characters and when Mark Twain and Bret Harte wrote "Ah Sin" Parsloe was made a star of that lamentable fizzle.

"Sam" ran until July 2d when Mr. Chanfrau and the stock company repeated "The Octoroon" with the star as Pete, McVicker as Salem Scudder, and Mrs. Perrin as Zoe. July 4th "Sam" was again put on, and the 5th, "Toodles" and "A Glance at New York" made up the night's entertainment. Following these, Chanfrau announced for his benefit "The People's Lawyer" or "Solon Shingle", "O'Flanigan and the Fairies" and "A Glance at New York". The date was July 6th. He concluded his engagement on the 8th. July 9th Alice Kingsbury returned and, as her initial play, offered Feval's finest drama, "Child of Savannah". This was played for the full week, after which Miss Kingsbury departed. There was no performance on July 11th, the excuse being that there was too much preparation for the big production of J. B. Buckstone's sterling drama, "The Ice Witch", which was first seen in this city on July 17th, and last seen, on this occasion, August 10th. This was the

CAST

Harold	George Waldron
Swano	J. W. Haworth
Gruthioff	Mr. Rainsford
Magnus Snoro	J. H. McVicker
Runic	Samuel Meyers
Sterno	Frederick Bock
Tycho	W. Grey
Freyr	J. W. Hawkins
Hecla	Anna Cowell
Norma	Mary Wemyss
Minna	Isabelle Smith
Druda	Mrs. H. Jordan
Hilda	Miss E. Howard
Finna	Mary Meyers
Edda	Miss Howard

"The Falls of Clyde" was given on the 13th. This was a scenic melodrama and was well received. It was kept on until Mr. McVicker announced the end of the season.

Although there was no intervening time Mr. McVicker opened what he called the "new season" on August 27th, immediately after closing the preceding one. "The Marble Heart" was the initial play for this so-called "new season", and that play provided a very good part for the leading man, George W. Waldron. McVicker had augmented his cast by the addition of several new players, many of whom may be noted later. August 29th "The Island King" became the attraction and, coupled with "The Two Buzzards" as the farce, gave satisfying entertainment to the patrons. "Nell Gwynne" and "Paddy Myles' Boy" were put on September 1st, and on the 4th McVicker became the star in his own play, "Taking the Chances".

Nothing of importance occurred in this house until "Clairvoyance" or "The Man With the Wax Figure" was presented and continued until October 1st, with satisfaction sufficient to necessitate a repeat on later occasions. The play was written by Benjamin Webster, who provided Nat Goodwin with his first full play starring vehicle. McVicker followed "Clairvoyance" with another of Webster's plays, "Fast People", an adaptation from the French. This was kept on until October 6th.

Laura Keene returned on October 8th,

opening with Boucicault's "Peg" or "Masks and Faces". This was Miss Keene's second visit to Chicago after she figured so prominently in the death of President Lincoln, for which, of course, she was in no way responsible. However, the incident damaged her career and she was not at all happily received in Chicago on her appearance at this time. On the 9th Miss Keene and the stock company were seen in "She Stoops to Conquer", McVicker appearing in the great comedy part of Tony Lumpkin. The farce used in connection with Goldsmith's classic was "A Regular Fix". The 12th "Our American Cousin" was presented as a benefit for Miss Keene in which she, of course, did Florence while McVicker was seen as Asa Trenchard, the part in which Joseph Jefferson made a great hit. Meyers portrayed Lord Dundrery with entire satisfaction. "The Sea of Ice" was revived on the 15th, evidently with considerable success as it was kept on until the star finished her present engagement on the 20th.

The next featured player was Edwin Adams, who opened October 22d in "Hamlet" to a well filled house. On the 23d he was seen in "The Lady of Lyons". Other plays presented were "Macbeth", "Wild Oats", and for the star's benefit on November 2d, the first new play was offered, "The Heretic", coupled with the familiar "Black-eyed Susan" as the afterpiece.

At the conclusion of Mr. Adam's visit

Mr. and Mrs. Barney Williams returned after an absence of sixteen years. They commenced their engagement with a presentation of "The Fairy Story" and "The Customs of the Country". These were followed by "Ireland As It Is", "Born to Good Luck", "In and Out of Place", and other Irish dramas he had so often played, here and elsewhere. But for November 20th Barney dug up and presented Charles Gayler's "Conie Soogah", a title that one might suspect would keep everyone away, but it didn't, for it was continued until the closing date of these stars.

James H. Wallack opened on the 28th, offering for his initial presentation, Shakespeare's "Henry VIII"; following on the 7th with the same author's "Merry Wives of Windsor". Mr. Wallack then concluded his visit to Chicago.

Mr. McVicker then announced Lawrence Barrett in "Griffith Gaunt". Mr. Barrett had always before been called L. P. Barrett, but on December 7, 1866, he became "Lawrence Barrett", the name he was known by forever after. When McVicker announced he would present a dramatization of Charles Reade's "Griffith Gaunt", he stirred up what became "a tempest in a teapot", for Colonel Woods had been advertising the play for some time. There were two versions of the drama, one by Augustin Daly, who had adapted "Leah the Forsaken" in which H. L. Bateman had brought out his daughter Kate as a full-fledged star. There was some litigation between the manager and the author which gave considerable publicity to both. Colonel Woods announced the Daly version for the Museum's presentation while that at McVickers was the work of George L. Aiken, who had dramatized "Uncle Tom's Cabin" so successfully.

"Griffith Gaunt" by George L. Aiken opened on December 8th with this

CAST

Griffith Gaunt	Lawrence Barrett
George Neville	George Waldron
Squire Bolton	J. H. McVicker
Brother Leonard	Samuel Meyers
Father Francis	J. W. Haworth
Tom Leicester	Frederick Bock
Kate Peyton	Susan Perrin
Mercy Vint	Mary Meyers

"Griffith Gaunt" was withdrawn after December 8th and on the 10th Mr. Barrett appeared in "Rosedale" and concluded his visit on the 15th.

Mr. Barrett was succeeded by Blanche DeBar, who opened in "The Female Gambler" and on the 24th produced "The Unequal Match". She remained for two weeks after which benefits were enjoyed by several members of the company until the end of the year. The season had been satisfactory to Mr. McVicker and he was able to start the year 1867 in good spirits.

CROSBY'S OPERA HOUSE.—At the beginning of the year that energetic and resourceful showman, Leonard Grover, took over this house, and if anyone could make it pay he should have been the man. Few men in theatricals enjoyed the popularity and success that Leonard Grover did. He was born in Livingston County, New York, in 1833, and became alternately actor, author, and manager. In fact, there were few positions that he did not fill during his active career. He began as an actor in 1851 with a small barn-storming company, and continued as performer, stage manager, and finally graduating to business or assistant manager and then to manager in 1855, after which he branched out as a concert impresario. He was the author of several plays, the best known, perhaps, "Our Boarding House" which became the joint starring vehicle for those well known comedians, Robson and Crane. Later, he himself became the star of that comedy as did his son, Leonard, Jr. Mr. Grover was one of the first to build a theatre in Chicago after the great 1871 fire. This was the Adelphi, which he built in conjunction with W. W. Cole, the circus manager. He successfully managed theatres in nearly all the cities in the country, and finished his activities by becoming a tourist agent.

Mr. Grover brought in a splendid dramatic company and presented James E. Murdock as the star. Mr. Murdock was already well established in this city. The opening play was "The School for Scandal" interpreted by this

CAST

Charles Surface	James E. Murdock
Lady Teazel	Emily Jordan
Mrs. Condour	Clara Waite
Lady Sucerwell	Louisa Eldridge
Joseph Surface	Frank Lawler
Sir Peter Teazel	J. R. Sparkman
Sir Oliver Surface	A. W. Fenno
Benjamin Backbite	G. D. Campbell
Crabtree	E. T. Sinclair
Miser	W. H. Crane

The last actor in this cast, W. H. Crane, had been here before but this is the first time we find his name in a dramatic cast.

Mr. Crane, who became such a distinguished star and maintained his hold on the public for so many years, was born in Leicester, Mass., in 1845. His first engagement was with Campbell's Minstrels where he officiated as sort of an errand boy. This was in 1860. Not until 1863 did he blossom out as an actor, when he played a small part in Donizetti's opera, "Daughter of the Regiment", at Utica, New York, with the Holman Opera Company, the troupe with which he first visited Chicago. It was this Mr. Crane who was chosen to open the

Blackstone Theatre here in 1910.

Another important member of this aggregation was Louisa Eldridge—right name, Mortimer. She was born in Philadelphia and made her first stage appearance at Peal's Museum in New York in 1848. In 1851 she married Eldridge and for a time retired from the stage, but later adopted it as a profession and for a livelihood. This was her first appearance in this city. She eventually became known as Aunt Louisa Eldridge.

Frank Lawler was born at Albany, New York, in 1835. He was married to Josephine Mansfield, the actress who was the cause of the murder of James (Jim) Fiske by Ed Stokes, whose trial became the sensation of that period. Lawler made his stage debut at Troy, New York, under the assumed name of Horton, but he later resumed his own name. This actor made great progress on the stage but deserted it late in life to become a hardware merchant at Roodhouse, Illinois, where he eventually passed away. The "Jim" Fiske referred to endeared himself to Chicago citizens by sending a trainload of provisions here for the sufferers of the great fire of 1871. Other members of this company were capable but never became the finished artists that those mentioned did.

The prices charged at this time were $1.00, 75¢ and 50¢, higher than McVicker had been charging. Grover's second play was "Hamlet", a part in which Mr. Murdock was considered the best in the country at that time. Mr. Crane played the second grave-digger, and Frank Bangs did Laertes. The latter became a very successful actor and as late as the early 1890's was a member of the stock company at McVickers Theatre, along with another important player, Gladys Wallis, better known, perhaps, as Mrs. Samuel Insull.

Following "Hamlet" Grover's company put on "Aurora Floyd" and for the matinee the admission price became 30¢. The reason for this price reduction was that Mr. Murdock did not appear in the matinee performance, but did appear at night in "The Stranger". "Aurora Floyd" was given by this

CAST

John Mellish	Frank Lawler
Steve Hargraves	Frank C. Barnes
Capt. Bulstrode	G. D. Chaplin
Capt. Samuel Prodder	J. R. Sparkman
Archibald Floyd	G. Mortimer
James Conyers	B. C. Smith
Lieut. Madden	H. W. Adams
Lieut. Melrose	G. A. Parkhurst
Landlord	J. Barnett
Butler	J. M. Childs
Mathew Harrison	W. H. Crane
Grimstone	J. P. Kilbourn
James	Mr. Howard
Aurora Floyd	Emily Jordan
Lucy	Blanche Grey
Mrs. Alexander Floyd	Helen Seymore
Mrs. Powell	Louisa Eldridge

We have recorded the cast of this piece before, but when it had been produced with a curtailed cast.

"Still Waters Run Deep" was given at the matinee on the 10th, in which Murdock did not appear, but he did again show himself at the night performance in Shakespeare's "Much Ado About Nothing". This star seemed to possess the characteristics and temperament of the modern prima donna, going on or staying off the stage as the spirit moved and directed him. "Wine Works Wonders", another name for George Farquar's "The Inconstant", was presented on the 12th. Producers then were no more averse to changing the name of a play than reppertoire companies are now when playing country towns. The weather was bad and business was light, which often provides a condition a manager claims as a reason for poor business. Bulwer's "Money" was the next play, and "Carrie Moore, the Concord Skater", was introduced as a special feature.

Grover's organization remained but two weeks although it enjoyed a fair amount of success. It was followed by the reappearance of Jacob Grau's Opera Company which opened its engagement with "The African", continuing with other standard operas given here before by his company. After a week's visit Mr. Grau took his company to Milwaukee. Thereafter, one Joseph McArdle became the lessee and the great Edwin Forrest was lured out of the oblivion to which he had retired after the scandalous divorce trial with Catherine Sinclair.

Mr. Forrest opened on January 22d in "Virginius" and had for his support that splendid actress, Madam Ponisi. This lady was born at Huddlesfield, England. She made her American stage debut in 1850 at the Walnut Street Theatre in Philadelphia, as Marianna in "The Wife". Her first marriage was to James Ponisi from whom she was divorced in 1858. Thereafter she married Samuel Wallis, a stage machinist, but she always retained the name of her first husband when appearing on the stage.

On the second night of his engagement, Mr. Forrest presented "Damon and Pythias", he playing Damon, Mrs. Ponisi as Calanthe and John McCollough as Pythias. Neither Madam Ponisi nor McCollough made a deep impression on the public here at that time but the latter did later on. This is the first mention of John McCollough in Chicago records. He was born at Blakes, on the sea coast of Ireland, November 14, 1832. He came to America in 1847, and on April 8, 1849, he married Letitia McClaire, who bore him two children. He had a wide and varied career and, at times, was highly successful and a great actor. During a four weeks' engagement in San Francisco, California, in 1874, his share of the receipts amounted to $34,000. He anticipated a possible collapse and retired to the home of John Car-son in Quincy, Illinois, on May 7, 1883. Later, however, he again took to the road and struggled manfully against a recurrence of his malady, but he was stricken with insanity on the stage of McVickers Theatre in Chicago, September 29, 1884. After this he was taken to a private asylum in Bloomingdale, New York, where he was finally pronounced incurable and was sent to his home in Philadelphia where he passed away on November 8, 1885.

The third performance of Mr. Forrest's engagement, "The Taming of the Shrew" was put on for the matinee and "The Stranger" was given at night. However, Mr. Forrest did not appear on either occasion, much to the disappointment and dissatisfaction of the patrons who had purchased tickets at the increased price of $1.50 to hear and see the "great Edwin Forrest". The disappointment had little effect on the attendance for the star did an enormous business during his engagement, playing at one performance to the, then, unheard-of receipts of $2800.

The next attraction after the departure of Mr. Forrest was Alexander Herrmann, announced as "Herrmann the Great", a title by which he was known for many years. His agent was Charles Levi who advertised his star attraction as "The Greatest Living Prestidigitator in Magical Seances". Herrmann remained for two weeks but did not awaken any special interest in the art of magic as he was not the superior, nor even the equal of his predecessors.

After the "great" magician left, not much of importance happened until April 14th, when the great opera singer, Madam Balatka, gave a concert. April 17th Skiff & Gaylord's Minstrels, then appearing at the Academy of Music, came in for a matinee but immediately thereafter returned to the Academy.

May 3d Max Strakosch's Italian Opera Company opened and successfully presented a repertoire of the same standard operas that had so often been done before. They offered nothing new until Recci Brothers' late success "Crispino e la Comare" or, in English, "The Cobbler and the Fairy". It was thus

CAST

Crispino	Signor Bellini
Annette, his wife,	Mlle. Conissa
Contino del Flore	Signor Erinni
Fabrizo	Signor Marra
Muratbolano	Signor Susini
Von Ardrucola	Signor Loculatet
La Comare	Mlle. Zappuza
Bertolo	Signor Fendou

The piece made a very favorable impression and was the only opera repeated during the company's visit which terminated May 12th. It was a very successful engagement with the house comfortably filled most of the time. From Chicago they went to Milwaukee, Wisconsin.

May 14th Leonard Grover came again, this time in conjunction with C. D. Hess. They brought in a splendid dramatic organization headed by Junius Brutus Booth, Jr., eldest son of the great actor bearing that name. Other players included: Agnes Perry, wife of Harry Perry who had at one time been very popular with Chicago play-goers; Mrs. Farren; Mrs. C. G. Germon; Louisa Eldridge; H. B. Phillips; Clara Walters from the Woods Theatre in St. Louis, Mo.; Edwin F. Thorne, son of Charles Thorne, the latter being one of the Chicago actor-managers ten years earlier; J. D. Germon, whose ancestors figured prominently in the early days of this city's theatrical history; and Charles Pope, from Milwaukee, who finished as a very active manager in St. Louis, Missouri. All in all, it was a very imposing dramatic company.

The first play presented by Grover's large and talented group of players was "Hamlet" with the great actor, James E. Murdock playing the star part, and the most complete cast of that Shakespearean drama ever seen in Chicago up to that date. It was kept on for two nights.

The play was interpreted by the following extensive cast:

CAST

Hamlet	James E. Murdock
Polonius	H. B. Phillips
Ghost	Frank Lawler
Claudius	W. W. Fenno
Laertes	Charles Pope
1st Grave-digger	Edwin Lamb
2d " "	E. T. Sinclair
Oric	H. S. Murdock
Horatio	J. E. Whiting
Rosencrantz	B. C. Smith
Guildenstern	J. H. Barrett
1st Actor	J. D. Germon
2d Actor	F. A. Parkhurst
Priest	J. D. Germon
Marcellus	R. Buell
Francisco	J. M. Charles
Bernardo	Wm. Spangler
Ophelia	Agnes Perry
Queen Gertrude	Mrs. Farren
Players' Queen	Louisa Eldridge

Bulwer's "Money" was presented on the third night with "East Lynne" for the matinee. The latter had the following

CAST

Lady Isabel	Agnes Perry
Cornelia Carlyle	Mrs. G.G. Germon
Barbara Hare	Clara Walters
Sir Francis Levison	Charles Pope
Archibald Carlyle	Frank Lawler
Lord Mt. Severn	A. W. Fenno
Richard Hare	J. E. Whiting
John Dill	Edwin Lamb

"Much Ado About Nothing" was presented on the 18th. Mr. Grover at this time announced that the matinee prices would be reduced to 30¢.

On May 28th Boucicault's drama, "The Streets of New York" was produced. It had this

CAST

Badger	Frank Lawler
Puffy	Edwin Lamb
Mark Livingston	Charles Pope
Gideon Bloodgood	A. W. Fenno
Edward	J. E. Whiting
Dan	J. D. Germon
Adam Fairweather	H. B. Phillips
Mrs. Fairweather	Mrs. Farren
Lucy Fairweather	Clara Walters
Mrs. Puffy	Mrs. C.G. Germon
Alida Bloodgood	Agnes Perry

This play was originally produced in New York on December 21, 1857, under the title of "The Poor of New York" and was said to be a direct steal from J. Sterling Coyne's drama, "Frauds and Victims". However, Boucicault, like Belasco and many other dramatists who practiced such plagerism, got away with it and many a sucker who didn't know any better paid for the privilege of playing it. It is doubtful if Leonard Grover was fooled into doing that.

"Streets of New York" was followed by Bulwer's popular drama, "Money". " East

Lynne" was given at the matinee. June 5th "Lisbia" was offered, and June 8th "Ticket of Leave Man" was revived, with Lawler as Bob Brierly, Charles Pope as Hawkshaw, and Agnes Perry donned pants and appeared as the miscnievious Sam Willoughby. "Jessie Brown" or "The Siege of Lucknow", another of Boucicault's dramas, was the next offering and it had this

CAST

Jessie Brown	Agnes Perry
Amy Campbell	Mrs. Farren
Alice	Maggie Boniface
Margie	Clara Walters
Randall McGregor	Frank Lawler
Nana Sahab	Charles Pope
Cassidy	Edwin Lamb
Piper	Dan O'Keefe
Sweenie	E. T. Sinclair
Rev. David Blunt	J. R. Sparkman
George McGregor	J. S. Murdock
Achmet	G. C. Germon

The play ran for one week and was replaced by "Othello" on June 15th, the title role being played in German by Charles Pope. This concluded Mr. Grover's engagement.

The theatre was then dark until the 25th, when Hanlon Brothers opened. Since it was more or less a "sight show", the attraction was eminently suited to this large auditorium, and did excellent business for two weeks. There was very little to report after this until Ellsler & Geary took over a temporary lease of the house and opened it with J. E. Nagle in "Narcisse" to fairly good business. "Rosedale" or "The Rifle Ball" was the next play presented, but attendance fell off somewhat. To overcome the effects of hot weather the great spectacle, "Naiad Queen" was lavishly produced. Ellsler and Geary were later widely known in the theatrical profession. Mr. Ellsler was the father of Effie Ellsler, and Mr. Geary became a well known author, actor and manager.

After Ellsler and Geary left, the Hanlons returned on September 20th and remained until October 8th, on which date a benefit was given for Henry Warren, the treasurer. October 25th Spaulding Brothers Bell Ringers, headed by a Chicago girl, Georgia Dean-Spaulding, the most celebrated harpist of those days, appeared. This was the first time a troupe of bell ringers had been seen in a theatre of this magnitude. Although there had been bell ringers here, they had heretofore appeared in the halls.

Mr. Crosby was not satisfied with the outcome of his efforts in building such a magnificent theatre. He felt that the citizens did not appreciate it and decided to get from under the burden that was becoming too heavy for comfort. His only prospect seemed to be through a firm of promoters in St. Louis, Missouri, who were indulging in the great indoor sport, popular at the time, of selling lottery tickets. He negotiated with them to raffle off this beautiful structure. But that would take time, so he did the best he could in the meantime, continued playing what attractions he could find.

Camilla Urson appeared for two concerts on November 10th and 12th, meeting with fair patronage. She was followed by the Buisly Family of Gymnasts and Acrobats, who came direct from Mexico where they had created something of a sensation. This troupe had first appeared in this country at the Bowery Theatre in New York on June 18, 1866. They remained at Crosby's Opera House until December 3d.

On December 5th Lucille Western was seen in Clifton Talurure's dramatization of "East Lynne", the sole rights to which Miss Western had purchased from the author for One Hundred Dollars, said to have been the greatest bargain ever known in theatricals. Lucille Western's manager, on this occasion, was none other than the, later, famous actor, John T. Raymond. His correct name was John O'Brien and he was born April 5, 1836, at Buffalo, New York. His first stage appearance was at Rochester, New York, on June 27, 1853. He later went to Philadelphia and Baltimore, finally reaching New York City. He traveled with numerous companies and became a great favorite wherever he was seen. He married Miss M.E. Gordon and together they went to Europe where he appeared successfully in the character of Asa Trenchard in "Our American Cousin".

Mr. Raymond is best known for his creation of the part of Colonel "There's Millions In It" Sellers, in Mark Twain's "Gilded Age", which he first played in San Francisco in 1873. Through this performance he gained the enmity of Mark Twain, through no real fault of his own. The play had first been dramatized by George Dennison, a newspaper man in the Golden Gate city, but without the authority of the author. Mr. Twain took Raymond severely to task, but the wordy squabble was amicably settled later when Twain and Charles Dudley Warner made another dramatization and Raymond presented the play throughout the country for several seasons. So much for this highly satisfying actor who was on the present occasion, primarily, a manager for Lucille Western.

Miss Western was born in New Orleans, La., January 8, 1843. She was the daughter of a performer known as "Great Western". She made her debut at the National Theatre in Boston in 1849, when only a child. She was a sister of Helen Western, who was a few years older than Lucille. Helen married James A. Herne, from whom she separated, and she then married A.H. Davenport. The two sisters traveled under the name of the "Star Sisters", under which name they were seen in this city in 1859. Lucille first married James Harrison Meade, but they later separated. She maintained a high position in theatricals for many years and set a pattern for the part of Lady Isabelle that other leading ladies tried to imitate. The production of "East Lynne" in Chicago on this occasion was presented by this

CAST

Lady Isabelle) Madam Vine)	Lucille Western
Barbara Hare	Miss Gordon
Cornelia Carlyle	
Archibald Carlyle	McKee Rankin
Sir Francis Levison	Theodore Hamilton
Richard Hare	
John Dill	John T. Raymond
Lord Mount Severn	

Theodore Hamilton, whose name appears here, was never attractive as a star, but it was, for many years, considered a good name in the cast of any play.

"East Lynne" was kept on during the first week and they then changed to "Leah the Forsaken" on December 12th. The company closed on the 16th. The following night, December 17th, the Bateman Concert Company opened for three nights. Max Strakosch's big singing organization succeeded them and remained for the balance of the year and the beginning of the next year.

WOODS MUSEUM, Lecture Hall.—The first play presented in this house in 1866 was

"Babes in the Woods". It was attractive enough to maintain its hold on the patrons until January 8th, when it was replaced by "Lost in London" interpreted by this

CAST.

Job Armyord	Frank Aiken
Nellie Armyord	May Howard
Gilbert Featherstone	A. C. McManus
Benjamin Blinker	John Dillon
Tiddy Dragglethorp	Mrs. Stoneard
Jack Longbones	Mr. Bradley
Tops	Mr. Barry
Noah	Mr. Price
Raines	Mr. Holland
Flounce	Mrs. Barry
Thomas	Mr. Couts

This was a highly successful coal mining play. It was presented for many years throughout America by Newton Beers and other stars. "Lost in London" at the Woods Theatre was followed by "Aurora Floyd". Then, on January 29th, "Dinglewood" or "Only a Clod", a dramatization of Miss Braddon's story, became the attraction. "Caught in the Toils" was next brought out and it was succeeded by the excellent comedy, "Everybody's Friend". "A Game of Love" was seen on the 18th, and "Mariam's Crime" on the 19th.

For some time now Woods had been announcing George Lovell's splendid drama, "A Wife's Secret", so on March 26th the play was finally produced with the following

CAST

Sir Walter Amyott	Frank Aiken
Lord Arden	Thomas Barry
Capt. Tomlinson	J. B. Price
Bouillard	A. D. Bradley
Jabez Sneed	John Dillon
Neuville	Mrs. Stoneard
Lady Evelyn	Mrs. Thomas Barry
Maude	May Howard

At the end of the run of the above drama, J. B. Price retired from the Woods forces to become stage manager for Ben DeBar at St. Louis, Missouri.

April 1st J. Sterling Coyne's "A Black Sheep" was brought out. This title must not be confused with the comedy written by Charles H. Hoyt and produced much later by the author. "Midsummer Night's Dream" entertained the customers from April 9th until it gave way to "The Octoroon" on May 5th. This play was being given at McVickers at the same time.

"Money and Misery" was produced May 16th as a benefit for A. D. Bradley. At this performance May Howard was too ill to perform. Boucicault's "The Irish Heiress" was seen on the 23d followed by "Paul Pry" on the 25th as a benefit for Mrs. Barry. "Streets of New York" became the entertainment fare on May 27th, and was succeeded by a presentation of a new Irish drama by Robert Craig bearing the unattractive title of "Crohoore-na-Bilhodge". Such a title might have been expected to frighten the patrons away, but nevertheless it proved quite successful.

Mrs. Perrin, the former Susan Woodbury, returned on June 5th and opened in her old favorite, "The Hunchback". She followed it with "The Love Chase", "Lucretia Borgia" and other previously played standard dramas. June 18th "The Drunkard" was revived, as were "Camille", "Retribution", "The Love Knot", "Camilla's Husband" and other familiar dramas.

Col. Woods started the next month with Ruth Oakley on July 6th, on which date "Ten Nights in a Barroom" was resurrected at a benefit for W.S. Crouse, "a worthy gentleman", according to the Daily Journal of that date. For the afterpiece "Did You Ever Send Your Wife to Waukegon?" was used, altered to suit the locality from "Did You Ever Send Your Wife to Cambermell", a well known English farce. This was followed by "Wild Oats".

Changes in the company were being made from time to time. Actors were coming and going, as they always have and doubtless always will. Among others who joined was W. J. LeMoyne. He had been seen in the city before and very often later, as he became well identified with his wife, Sarah Cowell

LeMoyne, in many productions seen in Chicago as late as the beginning of the 20th Century. John Dillon, who had been at Woods before as well as at McVickers, also reappeared. The roster of Wood's company, besides those above named, now consisted of Frank Aiken, Thomas Barry, Charles McManus, Charles Rogers, J. M. Quinn, Mrs. Clara Stoneall, Mrs. Thomas Barry, Josie Crocker, Miss Prior and Mrs. Axtell.

The next play seen at this house was Tom Taylor's "Victims", which ran until succeeded by Mrs. Mowatt's "Fashion", done on July 23d. This was replaced on the 28th by Douglas Jerrold's "Time Works Wonders " with this

CAST

Goldthumb	Mr. Aiken
Sir Oliver Norman	Mr. Barry
Clarence Norman	Mr. McManus
Felix Goldthumb	Mr. LeMoyne
Gruffles	Mr. Dillon
Bantam	Mr. Rogers
Clive	Mr. Quinn
Jugby	Mr. Bradley
Florintine	Mrs. Barry
Betsy Tulip	Miss Prior
Mrs. Goldthumb	Mrs. Axtell
Miss Tucker	Mrs. Stoneall

The Mrs. Stoneall just referred to made her debut at Mitchell's Olympic Theatre in New York in 1839, where she remained as long as that building was used as a theatre.

Her maiden name was Scallan. After coming to Chicago she, at different times, became something of a fixture in all the theatres operating during her time. She was at McVickers when the fire destroyed that playhouse.

"Time Works Wonders" ran until August 2d, when "Who Killed Cock Robin" and "A Serious Family" replaced it. In the latter John Dillon appeared as Amanadab Sleek. John Oxenford's drama, "A World of Fashion" was presented on the 9th. Yielding to the importunities of the local theatrical advisors, Colonel Woods turned to a semi-classical drama and put on George L. Aiken's "Moses in Egypt". This dramatist, as we have stated before, was a brother of Frank Aiken, Woods' leading man. George L. Aiken was at that time one of the leading dramatists, no doubt due, to some extent, to the success of "Uncle Tom's Cabin" which he had dramatized. After a couple of fairly good weeks of business, the play was withdrawn for Lester Buckingham's "Crossing the Quick Sands", but after two performances this was replaced by "The Wandering Boys of Switzerland", which was first seen on September 1st.

After this, several plays were repeated and little of particular importance occurred until, as a great novelty, "My Conscience" was presented on October 1st. It was fairly well received and held the boards until the 9th, on which date Jennie

Hight was seen in Maggie Mitchel's part of Fanchon the Cricket in the play of that name. She was a good performer and during her long stay in Chicago had made many friends and admirers, but those who had seen Miss Mitchel in the part realized that, in comparison, Miss Hight suffered materially.

Mrs. Barry was given a benefit on the 12th with a revival of the old but always pleasing "A Belle's Stratagem". To offset the possibility that Mrs. Barry's benefit would be too successful, Laura Keene was given a benefit the same night at McVickers. October 15th "Henry Dunbar", a dramatization of Miss M.E. Braddon's novel, enjoyed a fair week's business. It was followed by another adaptation of the French farce, "Fast People", this one said to be by Lester Wallack. Woods changed the title to "Fast Family", but as Mr. McVicker had just finished playing the same piece, or practically the same, the line at the ticket window thinned out somewhat. So the play was withdrawn and replaced on November 5th by "The Duke's Motto".

"The Avalanche" and "John John" was the double attraction seen on November 20th and they continued to hold the stage until it was replaced by a production of Daly's "Griffith Gaunt" interpreted by the following cast.

CAST

Griffith Gaunt	Frank Aiken
Tom Leicester	Charles McManus
Paul Carrick	W. J. LeMoyne
George Neuville	J. B. Price
Squire Bolton	Charles Rogers
Kate	Mrs. Thos. Barry
Mercy Vint	Jennie Hight

The play did not meet with the success Woods had anticipated, but it was fairly satisfactory and ran until "Rip Van Winkle" was put on December 17th. The balance of the year was devoted to actors' benefits during which old plays were usually repeated, which was typical of this house. Colonel Woods saw a hopeful future and went into the year 1867 smiling.

SMITH & NIXON'S HALL.— This hall was located at what was then called 104 South Clark Street. According to the new 1909 numbering, it would be at 111 West Washington Street, that is where the entrance was situated. During this year other halls felt the sting of its opposition as it housed many attractions.

January 1st, "Charles Shay's Fourth Annual Tour of Quincriplexal", the great troupe of Japanese Sorcerers, appeared here. This organization remained for three nights and was followed by E. H. Eddy, said to have been the husband of Mary Baker Eddy, although no such claim was made on this occasion. Heretofore, his entertainment had consisted of spiritualistic demonstrations, in which art he was equal to the Davenports and similar religious entertainers, of which there were many in those days. His form had now changed, and for the amusement of the credulous patrons he gave an expose of those same mediums among whom he had previously been acclaimed one of the best. Some of the papers did not take kindly to him. "The exposure," said the Tribune on January 5, 1866, "like the manifestations themselves, are beneath notice."

January 11th Miss Sheppard gave some readings, and on the 29th, Sam Sharpley's Minstrels held down the boards of the stage for one week. Blind Tom started a series of concerts which were continued until the 16th. He did very well and created much interest. Annie Dickenson lectured during the next week and was followed by the noted negro, Fred Douglas. There was little worth noting until March 5th when the Hutchinson Family appeared for two concerts. After this came the famous Signor Blitz, Magician and Ventriloquist, and his hundred singing canaries. Blitz opened the 20th and remained until the 27th. He was well received by the patrons and his exhibition thoroughly enjoyed. Maitland, another conjurer, appeared June 4th. He had as his assistant Jane E. Dillon, but "Blitz" had given the public all the conjuring desired, so he bowed out quite suddenly.

VARIETIES.— The operation of this Hall was temporarily disrupted because VanFleet and Chadwick, managers of the hall, appeared in court on a summons issued by Thomas Ball claiming $3000 due for rental. The matter was eventually settled when Chadwick made satisfactory arrangements with Mr. Ball, and the house was reopened October 25th with the following artists: Nellie Taylor, Annie Gibbons, Master Jimmie, and others. J. W. McAndrews became the featured actor here on November 10th. Mr. Chadwick announced a new innovation and presented "The Flower of the Forest" under the title of "Cynthia".

December 1st, Edward J. Wright became the business manager of this amusement institution and announced Billy Barry as the new star.

CIRCUSES.— The first circus to appear this year was "The Great Consolidated Circus" at Randolph Street and Michigan Avenue, opening on April 30th. On June 7th the Van Amburgh Circus came for three days.

June 11th Yankee Robinson returned to what he called "the foot of Randolph Street" with what the billing designated as "Yankee" Robinson's Colossal Moral Exhibition - Nine shows in one - largest show on the American continent — 400 horses and men. "Yankee" Robinson, General Superintendent; P. A. Older, Manager; George S. Cole, Treasurer;

George Sears, Lion Tamer; Charles Parker, principal clown; E. W. Perry, Equestrian Director; E. H. Olds, Band Leader; R. S. Dingess, Agent.

Yankee Robinson returned with another exhibition on November 5th, but on this visit he had discarded the "Athenaeum" he had so long exploited and billed his enterprise now as "Yankee Robinson's New Zoological Gardens". Robinson's Zoological Gardens and Colosseum was erected at what "Yank" termed "enormous expense", location State near Washington Street. It was "touted" by the astute manager as an educational institution, and was the first zoo to open in Chicago, although there had been many circuses and menageries here before. None of them, however, had used the word. Robinson had now given up his Yankee character impersonations and had gone into the circus field.

CHICAGO STAGE

ITS RECORDS AND ACHIEVEMENTS

THEATRES, AMPHITHEATERS, OPERA HOUSES, HALLS, CIRCUSES

1867 - 1868

CHAPTER XVI

JOHN McCOLLOUGH

MCVICKERS THEATRE began the year 1867 by offering "Lillian May" or "Actress and Artist" on January 2d, with Johanna Clausen in the part of Lillian in which character she introduced some pleasing and entertaining vocal numbers. The play continued until the 4th, after which "Othello" was presented on the 5th for the benefit of Mr. Waldron, the leading man, he playing the name part and Frank Monroe appearing as Iago, Anna Cowell as Desdemona and Gertrude Goggett as Emilia; with other parts fairly well portrayed by various members of the company. The patrons came in considerable numbers as a testimonial to the leading man.

Cecil Rush joined McVicker's forces on January 7th offering "The Italian Wife", a part she had played at her professional debut on March 17, 1856. She was not a well established star, although she had appeared as such in many western stock companies. She eventually married Charles W. Brooks, a famous Philadelphia lawyer, after which she retired from the stage. She followed "The Italian Wife" with "Love's Sacrifice" on the 8th. "The Child Stealer" was given on the 11th, on which date the star took her benefit. Miss Rush began her second week with a presentation of "East Lynne", a play Lucille Western had recently presented at Crosby's. She continued her engagement until January 19th.

Charles Dillion, a very well known English tragedian, opened on the 21st in "Macbeth", following it with "Richelieu", "King Lear", "Othello" and "Belphagor", which ran from the 26th until the 31st. Mr. Dillon then repeated "King Lear" and closed with a presentation of Lord Byron's "Werner". He made a very favorable impression in Chicago, as might have been expected since he was one of the real outstanding players of the British Isles.

Helen Western, sister of Lucille and the first wife of James A. Herne, opened in what was billed as "Cynthia", another name for "The Flower of the Forest". This was the first appearance of Helen Western as a star in this city, although she had been seen here before as one of the "Star Sisters", her sister Lucille being the other half of the team. She finished her present engagement on February 5th, when she produced "The French Spy". Helen did not compare with her sister as a performer, but was one of the most attractive women in America at the time.

The next star at McVickers was John E. McDonough, who commenced on the 7th with a presentation of Dion Boucicault's " Long Strike". This continued until McDonough replaced it with "Arrah-Na-Pogue" on the 22d, which was kept on until the star finished his engagement. He was succeeded by Dan Bryant, heretofore known only as a minstrel performer, although he had appeared at the Winter Garden in New York as early as 1863, as a white face performer.

Mr. Bryant was born at Troy, New York, May 9, 1833, where he made his debut as a dancer at an early age. His opening play here was "Handy Andy", followed by " The Irish Emigrant", "Born to Good Luck", "More Blunders Than One", "The Irish Lion", "The Irish Baron" and, on March 4th, he was seen in one of the many versions of "Shamus O'Brien" or "The Bold Soldier Boy of Glengall". He claimed this play was written for him.

After Mr. Bryant departed, Vestvilli, the charming singer, was seen and heard in "Del Dominos" on March 8th. This attractive performer remained until she was taken ill on March 18th, when she retired from the cast. The stock company then put on "The Marble Heart", following on the 19th with "Macbeth" and "Rob Roy" on the 20th. George L. Aiken, writer of "Uncle Tom's Cabin" in which the charming Lotta had been appearing in another theatre, now came over to

McVickers and was seen as Pierre Poulailler in his own drama, "Chevalier", on March 20th. The play was evidently more or less successful as it continued to entertain the patrons for several nights. After this the stock company presented "Nell Gwynne".

Joseph Proctor then returned and on April 2d gave a satisfactory performance of "Ambition", following it with "Jack Cade" and "The Jibbinainosay" or "Nick of the Woods", in which play he was always a "howling" success, especially with the "howlers" in the gallery. Proctor having departed, the celebrated Hanlon Brothers opened on April 8th for two weeks, during which time the public liberally attended their splendid entertainment. James H. Hackett appeared on the 22d in "Henry IV" which retained the stage for the first half of the week with "Merry Wives of Windsor" for the last half.

Edwin Adams played a return engagement on April 29th, remaining for two weeks during which he offered "The Robbers", "Clairvoyance" and "Black-eyed Susan". He gave the satisfaction that usually marked his appearance here. May 13th Frank Chanfrau and Charles T. Parsloe returned and opened in "Sam". The play drew well and was kept on until the end of the week when "The Streets of New York" was put on for Chanfrau and Parsloe's second week, and "Our American Cousin at Home" occupied the stage for the last half of the week. "Sam" was repeated for the third week, which ended the engagement.

Edwin Booth now made his second visit to Chicago, opening June 3d in "Hamlet", with "Merchant of Venice" on the 5th. His next offering was "Romeo and Juliet". Mr. Booth had experienced a wide and varied career since he first visited this city. He had been crushed in the gold rush of California, where he met with every disaster liable to confront a pioneering theatrical venturer. The miners of the glistening metal didn't take kindly to Shakespeare so Booth resorted to burnt cork and became an end man in a minstrel "First Part", always flinching when he was compelled to tell the interlocutor why a hen crossed the road. However, the great tragedian managed to survive the trials and tribulations that beset him while barnstorming in the "Golden Gulch" and returned to the effete East where he found the classic drama more appreciated.

On his return to Chicago, he received a very hearty welcome, as evidenced by the fact that the prices were increased to $1.50 for the best seats, an unusual advance in price at that time. On his opening night, in "Hamlet", the supporting stock players were scarcely equal to the requirements of that play, although they had all played one role or another in it many times. But Frederick Bock, as the King, made a poor ruler, and Mr. Waldron hadn't a ghost of a chance to efficiently perform the part of the Ghost. Mary Meyers, however, was satisfactory as Ophelia, and McVicker was, of course, splendid as the First Gravedigger.

"Romeo and Juliet" drew a good house on the 7th, but the performance was unsatisfactory. Mary McVicker appeared for the first time on the stage since reaching womanhood, but proved herself unequal to the requirements of that great character. Mary had established herself as Eva in "Uncle Tom's Cabin" and in other juvenile parts, but she was totally lost as Juliet. Notwithstanding this she continued to play the female leads opposite Mr. Booth and, to some extent, eventually lived down the bad impression she made at the beginning.

July 1st the Chicago public saw Mr. Booth in "Richard III", and on the 2d in "Much Ado About Nothing". "Romeo and Juliet" was repeated for the Wednesday matinee, the 3d, while "Hamlet" was again presented at night, followed on the 4th by a repeat of "Richard III". The great actor ended his engagement on that date.

"The Black Crook" opened on the 7th to tremendous receipts. This spectacle had aroused a great deal of theatrical interest in New York and elsewhere. "The Black Crook" was written by Charles Baras, a Philadelphia lawyer turned actor and dramatist. Jarrett & Palmer had first produced it in New York as a great scenic spectacle. As a matter of fact, the play itself was never intended to have the lavish production given it by these producers as it is nothing more than a sensational melodrama. However, these daring managers were not satisfied with it as such, and so turned it into the most spectacular production New York had yet seen. Among other features of some magnitude was the appearance on the stage of thirty-nine children. This so aroused the ire of the welfare agencies that it brought a storm of protest against the appearance of children on the stage and resulted in the creation of the Garry Society and the eventual legislation against children taking part in theatrical performances. Jarrett & Palmer had contracted to pay the author Fifteen Hundred Dollars for the right to play the piece as long as it might run continually. If, however, one day was missed and no performance was given, the play was to revert to Mr. Baras , the author, — which it ultimately did. John E. McDonough acquired the Western rights and produced it in Chicago where an immense crowd attended the first performance. Press and public "damned it with faint praise." In spite of the cold reception given the production at the hands of the critical, it ran until September 1st.

When "The Black Crook" concluded its run, the stock company presented T.W. Robertson's "Ours", announcing that Artemus Ward was joint author. Regardless of the success of this comedy when first produced in New York by Lester Wallack, it failed to meet with public approval in Chicago, notwithstanding that it was well cast with McKee Rankin as Hugh Chalcourt and J. E. Nagle as Angus McAllister. Another Robertson comedy, "Caste", was offered on the 9th, and "The Corsican Brothers" was seen on the 16th.

Lotta, who had been at Crosby's earlier, opened here September 23d in "The Pet of the Petticoats" with "Family Jars" for the farce. Business was always good with Lotta in the cast. She began her second week with "Uncle Tom's Cabin" in which she did an excellent Topsy. She followed this with "Captain Charlotte", "Jenny Lind" and "Nan the Good for Nothing". On October 23d she presented "Little Nell and the Marchioness", a dramatization of Dickens' "Old Curiosity Shop". It had this

CAST

Nell	Lotta
Quilp	Mr. Nagle
Dick Swiveler	Mr. Meyers
Trent	Mr. Whalley
Brass	Mr. Rankin
Lodger	Mr. Monroe
Jem Groves	Mr. Stevens
Constable	Mr. Lord
Sally Brass	Mrs. Cowell
Jane	Mrs. Meyers

The success of this little drama was due primarily, to Lotta's great personality.

Lotta was succeeded by Edwin Adams in a return engagement during which he offered a repertoire of classic dramas running up to October 26th. After the departure of Adams the company presented Augustin Daly's "Under the Gaslight", with Whalley as Bike; Nagle as Snorky; Anna Cowell as Laura Courtland; and Mary Meyers as Peach Blossom. The play was well received and was kept on until November 4th, after which Joseph Jefferson arrived and opened in Boucicault's version of "Rip Van Winkle". This was the first visit this popular player had made to Chicago since his first when, as a child, he came with his father, then the partner of Alexander McKinzie, the originator of the drama in this city. He was given a hearty welcome and remained for three weeks.

Jefferson was succeeded by Mr. and Mrs. Barney Williams who opened November 24th in "The Fairy Circle". December 2d, "The Shamrock" was the offering, and on the 9th a new play by Charles Gayler, "Connie Soogah", was seen for the first time. After the Williams duo departed Julia Dean reappeared after a long absence and opened December 23d in "The Hunchback", following it with "The Woman in White". Miss Dean remained the balance of the year, but she had evidently "lost her cunning" as she failed to awaken the interest of the public as she had so successfully cone in her early days.

All in all, McVicker and Meyers were well satisfied with the results of the year and looked optimistically toward 1868 as a year of even greater possibilities.

CROSBY'S OPERA HOUSE.— The second week of Strakosch's Italian Opera Company began on January 1st of this year with a production of "Favorita", but it was seen and heard by a very small crowd. After their departure, Mr. Strakosch brought in his Ghino & Sussni Opera Company, which opened on January 2d with a presentation of Auber's "Fra Diavolo". In this company were included the following: Madam Cinssi, Amelia Patti-Strakosch, Signora Irfre, Ardavona Sarti and Carlotta Patti in the principal roles. "Ernani" was the opera presented on January 3d, followed by "Un Ballo Maschera". All of the operas were well sung, but the company failed to attract and, after three weeks of untiring effort, gave up the struggle. The press and public were loud in praise of the merits of the organization, which may be consoling, but is a poor reward to the person who goes to the expense of bringing such an attraction to a city where it proves to be unwanted.

Mr. Strakosch and his meritorious company had presented all the standard operas in a praiseworthy manner and deserved better patronage than the handful of people who attended nightly. As a fitting climax to his disappointed hopes, he was tendered a benefit on the closing night with even more painful results than during the other performances. All this was saddening to Mr. Crosby, as it was to Strakosch. In fact, this magnificent and expensive theatre was becoming an unbearable burden, and the owner endeavored to get out from under. A company under the misleading name of "Art Association" undertook to raffle off the "opera house" by selling certificates entitling each purchaser thereof to a copy of one of the splendid paintings that adorned the walls of the edifice. Each of these certificates gave the holder a chance to draw the lucky number which would give him the ownership of a theatre that nobody wanted. While this plan was in progress Mr. Crosby continued to operate, never turning down any attraction, good or bad, consistent or inconsistent with the importance of the playhouse.

John Dillon, who had been at Woods for some time and before that at McVickers, having a large following, became ambitious for stellar honors and found in Crosby a hopeful manager who willingly encouraged Dillon to take a chance. Not that it was much of a chance in those days, for all one had to do was to assemble a score of hungry actors and open a company in any theatre found available. If the effort was successful, the performers were paid; if not, they weren't. Mr. Dillon's manager was D. N. Wheeler, who proceeded to announce Johanna Clausen, recently seen at McVickers, as his leading lady. Dillon and Miss Clausen were fairly well supported by a membership gathered from the local actors who, by this date, had become rather plentiful in the city for, like other classes of individuals, they had heard and heeded Horace Greeley's advice to "go west".

Dillon's company opened at Crosby's on January 15th in "Married Life" and, as a special feature, brought in "Yankee" Miller, who had been a feature with "Yankee" Robinson on other occasions. A well filled house welcomed the new star and he was called before the curtain where he made a neat speech holding out the hope to his patrons that he would be able to appear nightly — which had not been his invariable custom. Other plays presented by Mr. Wheeler's company were: "All That Glitters Is Not Gold", "Nan, the Good for Nothing" and "The Peep O'Day Boys". This company only appeared for five nights as Jacob Grau had contracted with Crosby to bring in the great Rostori. The Wheeler-Dillon organization evidently disbanded and Dillon went back to the Woods Lecture Hall.

Rostori opened Tuesday, January 22d, in "Medea", followed on the 23d by "Mary Stuart", and on the 24th by "Elizabeth the Queen". Prices for this attraction were: General admission, $1.50; reserved seats, $2.50; seat in a box, $3.00. The social climbers made this an event that has seldom been surpassed in the entertainment history of this city.

Mr. Crosby was now busy promoting the sale of chances in the raffle of his theatre. It required some time to broadcast the necessary information and convince the public that each had a chance to become the owner of the finest Opera House in America. There were to be 600,000 tickets sold, only one of which could win an "opera house", while the others won a copy of one of Mr. Crosby's beautiful paintings that adorned the theatre. Anxious to conclude the raffle, since the tickets were not going rapidly, Crosby decided to take 200,000 of the tickets himself, which would give him a fair chance of drawing the prize he was trying to get rid of. Number 58,600 was the lucky number drawn, and after some delay and investigation it was located in the possession of A. H. Lee, a grocer of Prairie du Rocher, in Randolph County, near Belleville, Illinois. Thus another man was in the show business whether he wanted to be or not. Evidently he didn't want to be, for he immediately entered into negotiations with Mr. Crosby and sold the "opera house" back to him for $200,000. This put Crosby once more wobbling under the white elephant that had nearly crushed him before. But this time he had quite a bank roll and could rest somewhat easier than he had previously.

In spite of the raffle, attractions

were being played at Crosby's. Clara Barton, billed as "The Florence Nightingale of the Army of the Republic", appeared on March 1st. She was not as famous then as she became later, after founding the American Red Cross, but, even then, she was important enough to appear in this beautiful theatre rather than in one of the local halls where most of the individual features were seen. On March 2d Wade & Riddle were announced as the lessees and managers of the Crosby Opera House, with Henry Warren as treasurer. Their first attraction was Charlotte Crabtree, better known simply as "Lotta" or the "Dramatic Cocktail", as Dion Boucicault called her. Lotta had been seen at Woods two years earlier but had now blossomed into a full-fledged star.

She began her starring engagement here in "Nan, the Good for Nothing" and followed it with "Pet of the Petticoats", two plays that remained long in her repertoire. She then presented Boucicault's "Irish Diamond" in which she introduced the song "Pat Malone" together with her famous clog and banjo solo. As there was no permanent stock company at this house, Lotta brought in the entire company, thus initiating the first "combination" system in this city, meaning a star, play and supporting company. March 6th she put on "The Female Detective" and followed that later with "Ireland As It Is" and "Little Nell" or Dickens' "Old Curiosity Shop". Then came "Captain Charlotte", "Family Jars", "Spectre Bridegroom", and a repeat of "Little Nell". On March 14th George L. Aiken's dramatization of "Uncle Tom's Cabin" was presented with Lotta as Topsy, and the author himself in the cast.

After Lotta closed, Jacob Grau brought back Rostori, who opened on April 1st to a large crowd. She was featured in the part of Thisbe in Victor Hugo's "Angelo, the Tyrant of Padua". Rostori closed her engagement on April 6th with a presentation of "Macbeth".

The next attraction worthy of mention was the Frank Lombard Concert Company. Mr. Lombard was always a welcome feature in his home city, where he was forever digging up new talent. This time he had brought to light an artist who proved herself a successful and progressive singer, Emma Abbott. Miss Abbott was born in Chicago in 1849 and made her stage debut on this occasion, notwithstanding the assertion of others that she started in Brooklyn or elsewhere.

Jarrett & Palmer's "White Fawn" came in for a run and was kept on until July 17th, doing a nice business. It was followed by "Undine", under the same management, which repeated the success it met with on a former visit. The ballet was a big feature and was led by the, so-called, great Von Hamme, together with the principals who were thus

CAST

Sir Herbert	C. A. McManus
Kuhlehard	J. M. Burke
Babtiste	J. B. Everham
The Baron	J. A. Oates
Undine	Mrs. J.A. Oates
Bridget	Mrs. McWilliams

The attraction finished its run on August 9th. As nothing was available to fill in the time, C. D. Hess promoted a benefit for himself which took place on the 13th. Practically every actor and actress in Chicago volunteered their services and the beneficiary reaped quite a reward.

The wonderful Fusi - Hamma Japanese Troupe came on August 17th and jammed the house. There was nothing worth while in the theatre thereafter until the 14th of September, when H. L. Bateman brought in the Persian Opera Bouffe Company. They opened with Offenbach's "La Belle Helene". Among the featured performers were Mlle. Lucille Toste, Mlle. Lambele and Mons. Decre. Bateman's troupe had two weeks of paying business and was followed by another recognized impresario, Max Meretzek, with his Italian and German Opera Company. They opened on the 28th in "Il Trovatore", succeeded by "Faust", "Ernani", and a production of Beethoven's masterpiece, "Fidelio". Then came the ever popular "Martha", and other standard musical compositions.

October 19th ushered in George L. Fox

and his Humpty-Dumpty Company with a bevy of performers whose names meant something at the time. Tony Denier was the Clown, H. Leslie was Harlequin, J.M. Sloan was Pantaloons, Mlle. Auriole did Columbine, together with a champion skater by the name of Goodrich. "Humpty-Dumpty" remained until November 5th and played to absolute capacity.

The Caroline Richings Opera Troupe began an engagement November 9th and presented the usual repertoire of standard musical compositions in which they had been seen here many times before. December 3d, the musical spectacle "Undine" returned and remained the balance of the year.

WOODS THEATRE.—"Fortunia and the Seven Gifted Dwarfs" was the initial production this year, preceded by "The Household Fairy" as a curtain raiser. January 3d "Don Caesar de Bazan" was given with "Fortunia" put on as the afterpiece. Charles Rogers, a splendid young comedian, took a benefit on the 7th with "One Hundred Thousand Dollars" as the lucrative title of the play presented. The beneficiary retired from the Woods after the performance. "Everybody's Friend" was seen on the 22d, and "Peep O'Day Boys" was the welcome presentation on the 28th.

"All That Glitters Is Not Gold" was the attraction on February 4th, with "The Happy Man" given for the farce. J.B. Buckstone's "Married Life" was the bill for the 7th, followed on the 11th with "The Huguenot Captain" presented with this

CAST

Gabrielle	Mrs. Thos. Barry
Jeanne	Mrs. Stoneall
Rene	Frank Aiken
The Duke	C. J. McManus
Sergeant Locust	John Dillon

Other characters were assumed by the various members of the company. "The White Boys" or "Ireland in '95" was presented on February 25th. "The Hidden Hand" made its haunting appearance on March 4th when Alice Holland took a much needed benefit. Several plays were repeated for the numerous benefits, after which Mr. Aiken thawed out "The Frozen Deep" on March 12th. But the play soon melted in spite of the chilly reception given it by the public. Nothing of interest happened then until April 1st, when "A Dangerous Game" was given and even that didn't mean much. "Americans in Paris" was the main attraction on April 4th, but to assure success "Grimshaw, Bagshaw and Bradshaw" and "A Quiet Family" were added.

A new actor, J.M. Quinn, opened on the 8th with a presentation of H. T. Craven's good drama, "Mariam's Crime". "Game of Love" followed on the 12th, and "Babes in the Woods" on the 15th. W. J. LeMoyne was given a benefit on the 17th, when three short plays supplied the entertainment. They were "Peggy Green", "An Object of Interest" and "The Youth Who Never Saw a Woman". "Chery and Fairstar" was then revived and retained until May 16th when it was replaced by "Henry Dunbar" or "The Outcast". This play met with little favor and was soon withdrawn in favor of "Uncle Tom's Cabin", a more dependable dramatic vehicle. "Claude Marcel" was done May 27th, and on June 27th Cora Mowatt's "Armand" was seen with this

CAST

Armand	Frank Aiken
King Louis	J. A. Sawtelle
Richelieu	Thomas Barry
Duc de Austin	John Dillon
La Sage	W. J. LeMoyne
Victor	Charles Rogers
Dame Babbett	Emma Marble
Jacqueline	Alice Holland
Blanche	Mrs. Thos. Barry

The play ran until Woods announced a new season, for no reason whatsoever except to give him an opportunity to announce the names of several new performers. These included John Barrett from DeBar's in St. Louis, W. B. Arnold, H. H. Woods, Harry Jordan, J. E. Brown, H. C. Blood, R. B. Wilkins, J. C. Watson, Hattie Whitney, and Misses Logan and Stansfield. These players when added to the old ones, made an imposing dramatic organization. George Stevens was given a benefit on July 2d with a presentation of "Griffith Gaunt". On the 6th, Tom Taylor's "The Victim" or "Follies of the Day" was put on and was well received by the patrons. This was followed by Charles Reade and Tom Taylor's "Two Loves and a Life" which ran until July 13th. During its tenancy it proved to be one of the most entertaining dramas seen at the Museum for some time.

Watts Phillips' two-act comedy, "His Last Victory" or "The Lion in Love" opened the 15th with "Seeing Dillon" for the farce. The play is similar to the same author's "Camilla's Husband" which followed with this

CAST

Countess Beauregard	Mrs. Barry
General LeCroix	Mr. LeMoyne
Felician Douset	Mr. Woods
Baron de Hancourville	Mr. Arnold

Other members of the company made up the balance of the minor characters.

In an effort to cash in on the success of "The Black Crook" at McVickers, the company at Woods announced that title for July 23d, but the venture proved to be a boomerang and the play was soon withdrawn and replaced by "Charles II" which compensated the patrons for their disappointment in "The Black Crook" performance. "The Rivals" was done July 26th with the familiar "His Last Legs" as the farce. " Overland Route" held the stage August 5th, "Hamlet" the 19th, "Lady of Lyons" on the 20th, and "Rob Roy" the 26th. Then came a new one, "Hilda", which opened September 2d.

"Victorine" or "A Working Girl's Story" was seen on the 13th with this

CAST

Sir George Rookwood	Frank Aiken
Father Radcliffe	Thomas Barry
Duke Williams	W. J. LeMoyne
Musgrove	C. A. McManus
John Daw	Frank Holland
Sampson Potts	John Dillon
Ruth Ravenscar	Mrs. Thos. Barry
Anne Musgrove	Alice Holland

The play was fairly well received by the patrons. A new comedy, "His Last Victory" was the offering on the 16th, followed by a repeat of "The Black Sheep" on the 18th. Colonel Woods now reverted to Sheridan's "The Rivals", and on October 7th "A World of Fashion" made its appearance, after which came "Robert Emmet", "Uncle Tom's Cabin" and "Neighbor Jackwood".

The latter part of October Frank Aiken took over the lecture hall in Woods Museum and changed its name to Aiken's Theatre. This was the first managerial effort of this actor who played an important part in

Chicago theatricals for several years. The hall was redecorated and was re-opened with the well worn "Mazeppa" which was always sure of drawing large crowds. This was succeeded by "The Romance of a Poor Young Man", "A Wife's Secret", "Peep O'Day Boys" and finally a new play, "The Orange Girl of London" with this

CAST

John Fryer	Frank Aiken
Gregory Dingell	John Dillon
Pepper Frost	W. J. LeMoyne
Peter Peregrine	W. B. Arnold
Col. Alford	H. H. Ward
Joe Randall	Mr. Wilson
Falkner	J. A. Sawtelle
Jane Fryer	Mrs. Thos. Barry
Mrs. Dingell	Alice Holland

This play was highly pleasing and ran until November 24th, when it was replaced by "White Horse of the Peppers". December 2d "The Duke's Motto" was revived, followed by "Pale Janet" on the 8th. W. J. Fleming and J. W. Blaisdell joined this week. The balance of the year was devoted to benefits for various players and old plays were repeated.

ARLINGTON HALL.- Originally this hall was Smith & Nixon's Hall, now renamed. It was opened under the name of Arlington Hall on September 2d with Billy Arlington's Minstrels. In the company were such well known minstrel men of that day as Johnny Booker, Sam Gardner, G. W. Jackson, Wm. Barry. The latter became identified at a later date as a partner in the well known team of Barry & Fay. The minstrel troupe was under the management of J. H. " Jack" Haverly. This is the first mention of that name which later became highly important in the operation of theatricals in Chicago and elsewhere.

Of all names in the annals of theatricals, few are more inspiring or reminiscent of more daring exploits than that of J. H. Haverly, who started life in the unpoetic vocation of a shoemaker's apprentice. He soon graduated, however, to a newsboy on trains out of Philadelphia, Pennsylvania, which was his birthplace. Later he became ticket taker in a theatre and finally a treasurer. His first theatrical venture was as manager of a variety company in Toledo, Ohio. Thereafter he became interested in minstrelsey and organized and operated the Burgess & Haverly Minstrel, touring the country in 1862. He purchased Cool Burgess' interest and the name then became Haverly's Minstrels. His interest in Chicago amusements started when he came here as manager of Billy Arlington and remained for many years. He was a great plunger and kept up his activity until he died at Salt Lake City, Utah, in 1902.

LIBRARY HALL.- This hall, formerly the Metropolitan, was occupied on the 2d of

January by a humorous reader, Henry Nicholas. Frederick Douglas, the negro, lectured February 7th on "Self Made Man". Nothing further is recorded at this hall until Fred Wilson's Minstrels appeared on August 26th to 29th, billed as an "All Star Troupe" which included: Happy Cal Wagner, the great and original; Walter Bray from California; J. H. Kemball, the African Rozcius; C. R. Frederick, eminent baritone; J. J. Kelly, unrivaled tenor; Rollin Dana, wonderful soprano; and Fred Wilson himself. J. H. Howard was the agent.

FAREWELL HALL.- Ole Bull's Grand Concert opened here on January 6th to good attendance. The great artist was assisted by Vivian Hoffmann, Ignatz Pollock, and Edward Hoffman.

JACKSON'S MUSIC HALL.— This hall was located at the corner of Wabash and Monroe Streets. It was opened on January 24th with the Caledonian Glee Club. But beyond this little is recorded of its activities.

Thus the year 1867 came to a close in the entertainment field in Chicago, with the majority of the theatrical managers looking optimistically ahead, as is generally characteristic of that profession. A wonderful thing is hope, particularly in a game as uncertain as that of entertaining the public.

MCVICKERS THEATRE.- The new year found three short plays entertaining the patrons: "Leap Year", "Nick of the Woods", and "A Regular Fix". On the 10th, Mr. Rainsford was given a benefit with a presentation of "Ten Nights in a Barroom" and "Spooks" put on for the afterpiece. These were followed by Augustin Daly's "Under the Gaslight", which was really a version of Foster's "New York by Gaslight". The play was retained until the 13th when Dan Bryant returned and opened with "The Irish Emigrant" and "Handy Andy", both of which were well received. On the second night Bryant changed to "Rory O'More" and "More Blunders Than One". Other Irish plays produced by Bryant were: "Irish Lion", "Love and Murder", "Shamus O'Brien", "Arrah-na-Pogue ", finishing his engagement on the 25th.

Edwin Booth, supported by Mary McVicker, returned and opened on the 27th, presenting during his visit "Merchant of Venice", "Hamlet", "Lady of Lyons", " Othello", "Romeo and Juliet", "Richelieu", "Macbeth", "Richard III", "The Stranger" and "Katharine and Petruchio". Mary McVicker was ill during a portion of Mr. Booth's engagement here and Mary Meyers, the former Mary Marble, assumed the leads in a satisfactory manner.

After Edwin Booth departed, Zoe, the celebrated Cuban artist, paid Chicago another visit and began by presenting, on February 10th, "The French Spy". Her main support on this occasion was E. D. Lay. Zoe's second week was devoted to a presentation of "Wept of the Wishton Wist", with "The Wizard Skiff" as the afterpiece. Taking her departure at the end of the week, Zoe was succeeded by the three Hanlon Brothers, Thomas, Edward and Frederick, and their so-called talented pupils, Julien, Francois, Victor, and not to be forgotten, especially by Chicagoans,— Tony Denier.

Antonio "Tony" Denier, perhaps the most famous clown and outstanding pantomimist, came to America in the Forties with his father. He first appeared in Chicago in 1867, but eventually became a much admired citizen. He managed a "Jack and Jill" company through California in 1876, but came back to Chicago and, with J. H. Haverly as a partner, managed the Adelphi Theatre. He later leased the rebuilt Woods Museum, which again burned in 1877. After this he took to the road as manager of the celebrated clown, George H. Adams. When this tour was finished he again entered the amusement field in this city and remained here until the grim reaper cut him down. During his lifetime he accumulated a fortune through his theatrical ventures and his real estate investments. He married Mlle. Auriol, a dancer, who died in Chicago on June 6, 1899.

The Hanlons opened to a packed house, and Tony was the hit of the show, in other words, "Tony wowed 'em". The Hanlons gave a splendid entertainment during their engagement and, as there was no star to follow them, the stock company attempted to keep up the interest they had aroused by presenting Henry Ward Beecher's story, "Norwood". This was kept on until Mr. and Mrs. W. J. Florence opened on March 21st with a repertoire of their well worn Irish dramas which, however, failed to attract substantial patronage. Heretofore, Irish and Yankee plays had been the best drawing cards, but the interest in them was obviously beginning to wane, although "Kathleen Mavourneen" drew a packed house when the popular team offered it on this visit.

The Florences having departed, Maggie Mitchell returned and opened April 13th, supported by J. W. Collier, in her presentation of the familiar "Fanchon the Cricket", following it with " Little Barefoot", and "The Pearl of Savoy", all of which drew well and pleased.

Miss Mitchell was succeeded by Frank Chanfrau and Charles T. Parsloe, who presented "Sam", "The Streets of New York", and "The Octoroon", closing May 6th with Thomas Blade DeWaldron's "Joe", seen for the first time on any stage. At the end of the performance Mr. Chanfrau was called before the curtain and, true to the average actor's characteristics, delivered a very flattering speech. The play had this

CAST

Joe Woodburn	Mr. Parsloe
John M. Sparke	Mr. Chanfrau
Creeper Flaw	Mr. Stanley
Letty Honeydew	Mrs. Cowell
Wiley Whirl	Mr. Brittan
Dr. Poddleton	Mr. Rainsford
Melinda Aspern	Mrs. Jordan
Brunius Boggs	Mr. Woodhull
Edith Flaw	Miss Logan

May 18th Chanfrau put on "Our American Cousin at Home" which was followed by the often played "Toodles".

McVicker was becoming jealous of the success of Jarrett & Palmer's "Black Crook" which was packing them in at Crosby's, now under the management of C. D. Hess, so he sought John E. McDonough and persuaded him to return and again put on that play. This was done, but not with the startling success McVicker had expected and hoped for.

"Black Crook" closed on July 11th, and Owen Marlowe became the featured player in "The Lottery of Love" which opened on the 13th. Marlowe continued until the end of the month in a repertoire of standard comedies, all of which he was well qualified to play. He was replaced by Mark Smith, son of the great pioneer showman, Sol Smith, opening on August 3d as Sir Peter Teazle in "The School for Scandal". The second week he presented "Two Old English

Gentlemen" and on the 14th he did "London Assurance" for his benefit, with Smith as Sir Harcourt, Marlowe as Charles, Meyers as Dazzle, and Ann Cowell as Lady Gay Spanker.

C. W. Couldock succeeded Smith, beginning on August 17th with a presentation of "The Post Boy and Milky White". Mr. Couldock presented nothing new during his stay. Joseph Jefferson came August 31st opening with "Rip Van Winkle". Featured with the star was Little Willie Young as Little Meenie. Every seat in the theatre was occupied on the opening night and the standees tested the floor space in the rear of the house. Jefferson had been remembered for his painstaking performances given the year before, at which time he was seen in Chicago for the first time since childhood. He took an unnecessary benefit on September 4th and concluded a successful four weeks' engagement with a presentation of "The Rivals" on October 3d.

"Midsummer Night's Dream" was put on and continued through October, featuring Fanny Stockton and Annie Kemp as Oberon and Titania, and Willie Young as Puck who "Put the girdle 'round the earth in forty minutes."

Edwin Booth returned and gave the same Shakespearean repertoire of plays he was seen in before. After he departed McVicker thought they had now had enough of the classics and he turned to a new form of entertainment and brought in what he called "Queens of Burlesque" featuring the Laffingwells, and Blanche Chapman and Alice Turner. The attraction did a fair business. They were followed by "Lotta" who remained for the balance of the year and into 1869.

CROSBY'S OPERA HOUSE.— "Undine" was still on view at this house at the beginning of 1868, and continued until January 18th, after which the company left for Boston, Massachusetts. The house was then dark until Gilmore's Band, with Camilla Urso as a special feature, appeared on the 21st. This musical organization was well received and the patronage was fairly good.

February 2d that celebrated impresario, Max Meretzek arrived with the Italian Opera Troupe combined with Leonard Grover's German Opera Company. Meretzek was the musical director and Grover the manager. This combination was said to have embraced fully 126 persons, and was the biggest indoor attraction that had ever invaded Chicago. Among the many important names found in the roster was that of Minnie Hauck who later became famous in her line. While there were other names prominent at the time, none acquired the distinction gained by Miss Hauck. The Opera Company departed at the close of one successful week of good but not paying business.

Mrs. Lander, the former Jean Davenport,

returned after a long absence and presented "Elizabeth the Queen" on February 10th. It had this

CAST

Elizabeth	Mrs. Lander
Essex	J. H. Taylor
Lord Burleigh	A. W. Fenno
Sir Francis Drake	H. Wentworth
King James	W. J. Cogswell
Lord Howard	H. C. Tryon
Davidson	R. Southers
Francis Bacon	George Beck
Page	Miss Carrie
Lady Burleigh	Anna Monk
Sarah Howard	Miss J. Gourley
Margaret Lambourn	Rose Monk
Lady Somerset	Miss Wentworth

The play had been presented by the great Italian actress, Rostori, and to those who understood Italian, Mrs. Lander's performance was not comparable to that of Rostori. The drama was changed to "Mary Stuart", and Mrs. Lander closed her engagement on the 15th with "Macbeth".

Immediately thereafter, Madam Fanny Jaunauschek leased the theatre and opened in Grillparzer's "Medea" on February 18th, giving the play in German. This was the first appearance of this distinguished player in Chicago, but it was a long way from being her last as she was often seen later, acting in English as well as her native tongue. In Madam Jaunauschek's repertoire were the following plays: "Adrienne Lacourere", "Mary Stuart", "Marienne" and "Deborah", the latter being the original of "Leah the Forsaken". Prices were $1.00; 50¢ for the family circle; and from $10.00 to $15.00 for boxes. This thrilling dramatic performer was not a huge success on this, her first visit to Chicago, but like other determined performers she kept on fighting her way to the front.

The next attraction was Richings' English Opera Company, headed by the popular Caroline Richings. Others in the troupe were: Mr. and Mrs. Edward Seguin, Mrs. Arnold, Messrs. Castle, Arnold, Campbell, et al. The operas offered were "Rose of Castle", "Martha", "Fra Diavolo", "Daughter of the Regiment", "Lily of Killarney", and for the matinee, "Doctor Alcontara" by Julius Eichberg. This organization remained until the end of March.

After the departure of the Richings, the famous Edwin Forrest came out of the retirement to which he had been driven on account of the scandalous divorce proceedings instituted by his wife, the former Catherine Sinclair. Forrest did an enormous business in spite of the fact that he had lost some of the fire that had marked his earlier performances. His main support was Barton Hill. Forrest began his engagement with "The Gladiator" and followed it with "Richard III", "Damon and Pythias" and other favorite pieces of his repertoire. While he played to large houses, the receipts were not satisfactory to Mr. Hess, manager of the Opera House, because of the excessive demands of the star, who always received the lion's share wherever he appeared. The general complaint was that this great player had begun to show symptoms of senility and that Barton Hill, who was distinctly a comedian, was not the proper support for the great Forrest.

The next attraction was J. Newton Gotthold, who opened April 16th in the historical drama, "Uriel Acosta", and remained for one week, after which a French company held the stage until May 2d closing on that date with a benefit for the leading lady, Mlle. Lambele.

Next to appear was De Pol's Great European Star Ballet Troupe featuring the "Great Premiere Absolute", Mlle. Morlachi, together with other Persian novelties. They opened with Offenbach's opera, "La Belle Helene", following it with the same author's "Orpheus" on May 4th. This opera was pronounced, by the press and discriminating public, the best operatic performance ever given in Chicago. It was kept on for three performances, which finished the limited stay of the French company.

The above mentioned opera, "Orpheus", was presented at this time with the following players.

CAST

Eurydice	Mlle. Morlachi
Orpheus	Mons. Decre
Pluto	Mons. Gonjou
Jupiter	Chamoumani
John Styx	Mons. Gilbert
Mercury	Mons. Aureson
Mars	Mons. Medric
Public Opinion	Mons. Edguard
Juno	Mlle. Durhame
Venus	Mlle. Cedric
Cupid	Mlle. Daye
Minerva	Mlle. Chamoumani

Olive Logan lectured on "Stage Struck" on May 14th, and on June 1st C. D. Hess, manager of the Opera House, in conjunction with Jarrett & Palmer, produced "The White Fawn", a mammoth and lavish production that Jarrett & Palmer could well afford, having made over a half million dollars a year or so before with "The Black Crook". "The White Fawn" was a big success and remained on view for several weeks. It was succeeded by a dramatic company from St. Louis, Missouri, which opened August 3d with "Ten Nights in a Barroom".

On August 26th, C. D. Hess, who had been acting manager of the house, became the lessee along with Benjamin F. Lowell, and A. D. Bradley was the official stage manager. The first star was Lucille Western who appeared, with other good players, in "East Lynne", the play she purchased outright from its author, Clifton Tayulure, for one hundred dollars. "East Lynne" was replaced by "Oliver Twist" with the star as Nancy Sykes and W. H. Whally as Bill. This in turn was succeeded by T.W. Robertson's "Caste" done with this

CAST

Esther Eccles	Lucille Western
Polly Eccles	Annie Waite
George D'Alroy	W. H. Whally
Capt. Hawtree	G. W. Garrison
Sam Garridge	N. D. Jones
Old Eccles	A. D. Bradley
Marchioness	Miss E. Andrews

"Caste" was retained until the 11th when it was replaced by "The Child Stealer", after which Miss Western concluded her engagement on the 12th with a presentation of Augustin Daly's "Leah the Forsaken".

E. L. Davenport and J.W. Wallack opened the 16th in "Othello", Davenport in the name part and Wallack as Iago. These two tragic players remained but one week.

John E. Owens appeared on September 30th in "The People's Lawyer", the part of Solon Shingle being a great favorite with him. This splendid comedian met with great favor and was repeatedly called before the curtain. Other plays given by Owens were: "The Heir-at-Law" and "The Cricket on the Hearth", closing with "Everybody's Friend".

Mr. Owens was one of the most popular players to visit Chicago during this period.

Boucicault's "The Flying Scud" was put on by the stock company on October 14th, and an English actor, Edward Coleman, was imported for the occasion, appearing as the old jockey. The play, however, was disappointing and was soon withdrawn. October 21st James A. Herne was seen for the first time in this city, in support of Helen Western. His introduction to a Chicago audience was in "The French Spy" which Miss Western presented then.

James A. Herne's real name was Aherne. He was born February 1, 1839, at Troy, New York, in which place he made his theatrical debut in 1859, at the age of twenty, with a struggling bevy of Thespians, under the management of James Connor. After this organization succumbed to the inevitable, he joined the Gaiety Theatre Stock Company at Albany, New York. When Fords Theatre in Washington was first opened, Mr. Herne was a member of the company. Later he was stage manager for Thomas Maguire at the Baldwin Theatre in San Francisco where he married Helen Western. But that marriage "didn't take". While with Maguire, at one time David Belasco was his assistant. The latter was always reading old play books and generally took them to Herne for his opinion. One of these was an English play by Henry Leslie, "The Mariner's Compass". Belasco had already doctored it up for two ambitious actors wanting to star themselves, James O'Neil and Lewis Morrison. When Herne read the play he said, "Oh, this is too good for those fellows. We'll take it out ourselves and make a fortune." Herne did make a fortune but Belasco only made trouble for himself. In 1878, when Herne was again in California, he married Katharine Cochran, an ambitious amateur of San Francisco, who bore him two lovely girls, Crystal and Julia, both of whom became good actresses. At this writing, Julia is story editor for Metro-Goldwyn-Mayer Picture producers. Crystal is still making stage appearances.

Fanny Jaunauschek, the German actress, returned on November 30th and opened in "Mary Stuart". She did poor business and only remained a few nights. December 12th Madam Parepa Rose gave a splendid concert, one of the features of which was the celebrated cornetist, Jules Levy. After this John E. Owens returned and remained the balance of the year, presenting his favorite comedies.

In spite of the fact that Chicago at this time was approaching a population of 300,000, Mr. Hess had a hard time securing desirable attractions. But, all in all, he had done fairly well under the circumstances.

WOODS THEATRE.- At the beginning of 1868, "The French Spy" and "Never Too Late to Mend" were the plays entertaining the patrons at this house. "Aurora Floyd" and the farce, "Dandelions Dodges", were seen January 7th. The former was said to be a new play written especially for the popular Miss Hight. It had this

CAST

Aurora Floyd	Miss Hight
Lord Lester	Mr. Blaisdell
Piquita	Miss Waugh
Edith Lester	Miss Richards
A Child	Master Perkins

This drama was not what could be called a success and was soon withdrawn in favor of "Husbands to Order" and "Jonathan Bradford" which opened on the 13th. "Never Too Late to Mend" was repeated on the 16th; "Don Caesar de Bazan", "Bull in a China Shop" and "Lady of Lyons" were done on the 20th, on which date Frank Aiken returned to the cast after a short absence. On the 23d, "Taylor's Overland Route" and "Nicholas Nickleby" were exhibited; the 26th, "Web Upon Web" was offered and remained on view until February 3d with "No Thoroughfare" replacing it on the 4th. This is a dramatization of Dickens' story. It was not well received at first but, after pruning, it became quite a satisfactory drama at the hands of Mr. Aiken's company. One reason for producing the play at this time was because of the announcement that Charles Dickens was to visit Chicago to see his brother who was then connected with the Burlington Railway.

"Web Upon Web" was repeated on the 12th with "A Glance at New York" as the afterpiece. A new play, "True to the Core", was seen on February 24th with this

CAST

Mabel	Miss Waugh
Martin Truegold	Mr. Aiken
Marah (A Gypsy)	Mrs. Barry
J. Dangerfield	Mr. Arnold
Sir Gilbert Trevanion	Mr. Brown
Mallet	Mr. Blaisdell
Howard Effingham	Mr. Barry
Queen	Miss Ricords

This proved to be a highly pleasing drama and was well patronized. Mary Ricords took her benefit on the 14th, and Fred Maeder's play "Nobody's Daughter" was revived on the 17th as a benefit for J. Snell, the property man. "Mariam's Crime" was seen thereafter until May 2d, after which Mrs. Mowatt's "Fashion" was again brought to light. "The Peep O'Day Boys" was given May 6th and remained until the 16th.

John Dillon was given a benefit on the 17th and drew out the largest crowd ever wedged into Wood's Lecture Room with hundreds being turned away, such was Dillon's popularity. On May 18th Aiken revived the popular "Ticket of Leave Man", following it with a new play, "Anita", on the 24th. "Light at Night", a dramatization of Tennyson's poem "Dora", was the next play. In later years, the play was generally presented under the name "Dora" and became highly popular throughout the country. After repeating several plays, Mr. Aiken produced "Maud's Peril" on June 2d.

"The Female Detective" was offered June 28th, with "Ben Bolt the Sailor" as the afterpiece. The latter is said to be the original from which David Belasco took "May Blossom", the play which was brought out in the early Eighties at the Madison Square Theatre, and which brought the wrath of James A. Herne, Howard Taylor and others upon the head of the struggling Belasco, who was then striving to make his presence felt in New York.

Aiken announced that the theatre would close for a short time after July 4th. During the week preceding the closing several plays were repeated for the benefit of the various performers. Frank Aiken was given a rousing benefit on July 6th at which time "The World of Fashion" and "To Oblige Benson" were the presentations.

During the larger part of July Woods Museum was closed but, in the meantime, the players organized a commonwealth company and made a tour of the nearby towns. J. W. Blaisdell became manager and chief worrier, and anyone having had experience with one such "share and share alike" combination knows what responsibility that position entails. Besides Mr. Blaisdell , the company included Emma Marble, Mr. Lemoyne, John Dillon, Ann Marble, and two or three others. The show opened in Milwaukee and played other Wisconsin towns, among them Janesville.

The new season opened the following day, July 7th, not with the regulation dramatic performances, but with Arlington's Minstrels, still under the management of J. H. Haverly. They presented Delehanty & Hengler as a special attraction. While these names may not be so well known as the later burnt cork negro delineators such as Billy Rice, George Primrose, Lew Dockstader, Bert Williams or McIntire and Heath, they were said to be, at that time, the best black-face team that ever appeared behind the footlights. They toured America from 1867 until Father Time drove a stiffening vaccine into their aging joints incapacitating them for the execution of their incomparable dances. Arlington's Minstrels continued here until August 3d and then took to the road, again leaving the theatre to the stock company, which opened with that form of entertainment on August 9th presenting "A Bold Stroke for a Husband", succeeded on the 16th by "Dearer Than Life" and "A Silent Protector".

On August 31st Dion Boucicault's "Foul

Play" received its first production in Chicago with the following

CAST

Arthur Wardlow	J. K. Vernon
Joe Wiley	C. H. Wilson
Sir Edward Rolleston	J. G. Paget
Detective Hawkins	T. S. Holland
Nancy Rouse	Alice Holland
Helen Rolleston	Mrs. D.B. Allen

The cast, which included several new names, gave a good interpretation of the play. It ran until replaced on September 21st by Lester Wallack's drama, "The Veteran", with this

CAST

Col. Delmar	Mr. Keller
Blanche	Miss Cluer
Leon Delmar	Mr. Aiken
Eugene	Mr. Crisp
Mrs. Macshake	Mrs. Stoneall
Mohammed	Mr. Paget
Amish	Mrs. Allen
Offan Again	Mr. Dillon

When Mr. Wallack first produced the play in January, 1859, there were other characters not shown in this cast. It is worth noting that Col. Delmar was the last original character studied by Lester Wallack. "The Veteran" ran until replaced October 3d by Brough's "Kind to a Fault" and "Paul Pry". These were kept on until October 12th when they gave way to "Long Strike".

On November 3d George L. Aiken's "Moonstone" was first seen here. It was followed by "The Lancashire Lass". Then came H. J. Byron's "Blow for Blow", and on December 7th Boucicault's "After Dark" was the attraction. The year had not been overly successful and Mr. Aiken began to look for something better, as actors often do.

DEARBORN THEATRE.- Located at what is now 21 to 23 North Dearborn Street, between Washington and Madison Streets, this theatre opened December 14, 1868, with D. W. Higbie & Company, lessees, and Robert Jones as stage manager. Reserved seats were on sale at the Western News Company, Dearborn and Madison Streets. This edifice had been known before as the "Varieties", also as the Dearborn Street Opera House, but this is the first time Dearborn Theatre has been mentioned. A good stock company was announced, and the first play was "The Wonder" interpreted by this

CAST

Col. Brittan	M. D. Lacey
Frederick	W. G. Christie
Don Pedric	C. Leslie Allen
Larsario	J. S. Rooney
Gibby	S. W. Ashley
Vasquare	J. H. Wallick
Alguiell	T. B. Uhl
Pedro	M. Turck
Donna Violante	Henrietta Irving
Donna Isabella	Julia Fisher
Flora	Marie Heath-Ashley
Inez	Carrie Riggs

The J. H. Wallick mentioned here is not connected with the other more prominent Wallacks, as his name is "Wallick". He became conspicuous later as a star in the play, "The Bandit King", which was the first stage presentation of Jesse James. Mr. Wallick in later years produced several successful plays over the Stair & Havlin Circuit. He committed suicide early in the Twentieth Century. His inamorato, Elinore Merron, did likewise soon afterwards.

Another name that should not be forgotten is found in this cast, Marie Heath, who blossomed forth as a star under the management of E. H. Macoy, father of Earle Macoy, so long president of the National Printing and Engraving Company, as well as president of the Chicago Employers Association. Early in life Miss Heath married Warren Ashley, here mentioned, and they lived at Dixon, Illinois. Another member of the cast worthy of mention is Henrietta Irving who had appeared in New York eight years before this.

Business was not sufficient to support the company so they remained but a short time. The theatre was opened later under this name by Frank Aiken.

LIBRARY HALL.- This was the hall formerly known as the Metropolitan. Records are scant as to the entertainment offered here. Fred Wilson presented Wilson's Minstrels on August 24th, and on October 12th Frances

Anne Kemball gave some Shakespearean readings.

THE OLYMPIC opened as a Variety house this year. It was located at Clark and Monroe Streets and was previously known as Mechanic's Hall. It devoted its attention to what they, even then, called "Variety" but a minstrel first part opened the performance and was followed by the olio.

CIRCUSES.— Old John Robinson came on August 7th, followed by Thayer's Circus, which arrived and pitched its tent at the corner of Randolph and Elizabeth Streets for July 26th, 27th and 28th. They then moved to the foot of Madison Street for the 29th, 30th and 31st. It was considered a good circus.

Bailey & Company's Circus exhibited on the same lot on August 2d.

CHICAGO STAGE

ITS RECORDS AND ACHIEVEMENTS

THEATRES, AMPHITHEATERS, OPERA HOUSES, HALLS, CIRCUSES

1869

CHAPTER XVII

RICHARD M. HOOLEY

MCVICKERS THEATRE- Saturday, January 2d, Lotta gave her final performance of "Little Nell and the Marchioness", afternoon and night show. January 4th "Uncle Tom's Cabin" again became the magnet used to draw the patrons, with the charming soubrette playing Topsy. Lotta closed her engagement on the 9th by offering "The Female Detective". Her visit had been a profitable one both to her and to McVicker.

Edwin Adams opened on the 11th in "Narcisse" or "The Vagrant" to fair receipts. For the third and fourth nights he gave "The Marble Heart". Other plays presented were "Richard III", "The Robbers", "The Heretic" and "Black-eyed Susan", which closed a two weeks engagement.

On the 25th, Mrs. Scott Siddons opened in "Romeo and Juliet" followed on the 26th by "As You Like It"; the 27th by "Much Ado About Nothing"; then "King Rene's Daughter" and "The Jealous Wife" on the 29th. She began her second week with "The Hunchback" appearing as Julia, a part no female star ever failed to essay. This celebrated player finished her engagement on February 6th. Her classic presentations were well received and a satisfactory attendance prevailed throughout her stay.

Mrs. Siddons was succeeded by the three Worrell sisters, Sophia, Irene and Jessie, in "The Field of the Cloth of Gold". This trio had made a big hit in New York two years previous when they appeared with Augustin Daly's "Under the Gaslight" and an even bigger sensation in the piece in which they appeared on this occasion. Mr. McVicker had some trouble corralling this attraction. He even went to New York to cinch the contract and, while trying to negotiate a better deal with their manager, in walked Mr. Hess and Mr. Crosby seeking the same attraction for the Crosby Opera House. McVicker, scenting the reason for the visit of Hess and Crosby, quickly yielded to Manager Worrell's demands in order to win out over his competitors. The contract was signed, sealed and delivered and McVicker hurried back to Chicago to prepare for this very important theatrical event.

Hess and Crosby, with sad and disappointed faces, went into a huddle to map a strategic course of action. They obtained a copy of the play in which the Worrell Sisters were to appear, returned to Chicago, and announced a production of the same play for February 4th, just ahead of the production at McVickers, which was to open February 8th. Hess was not slow or penurious in perfecting the staging of the play which opened four days ahead of the Worrell Sisters and was well attended and enthusiastically received in spite of the announcement of the same bill at McVickers.

The Worrell Sisters concluded a three weeks' engagement at the end of February and Mrs. D.P. Bowers then appeared in "The Snare" on March 2d. She began her second week with "Lady Audley's Secret". This was followed by "The Flash of Lightning" done by the stock company, which was well attended and held the boards until it was succeeded by Mary Gladstone in "Mary Stuart" on April 5th. Other plays included in this star's repertoire were "Ingomar ", "Lucretia Borgia", "Katharine and Petruchio" and other plays of that type. Mrs. Gladstone was fairly well received.

The next star was Kate Ringold who opened in "Bound" on April 19th. This ran for two days and was followed by "The Child Stealer" on the 21st; "Camille" on the 22d; "Lioness of the North" on the 23d; and "The Wonder" on the 24th.

April 26th Lucille Western appeared in Tayulure's dramatization of "East Lynne" and followed that with her original play, "The Child Stealer", continuing with "Lucretia Borgia", "Don Caesar de Bazan", "Green Bushes", "Leah the Forsaken" and "Oliver Twist". She concluded her stay on May 8th.

Frank Chanfrau then appeared again and opened with "Sam" which held the stage until DeWaldren and Spencer's new play, "Kit the Arkansas Traveler" was put on. The play did not create any special enthusiasm regardless of the great success it had for so many years throughout the nation. It ran for about ten nights and Chanfrau then changed to his and the public's favorite, "Toodles", closing May 30th.

Mark Smith was the next feature and commenced the display of his histrionic talent with a repertoire of English classic comedies comprised of "She Stoops to Conquer", "London Assurance", "The Rivals", "Old English Gentleman" and "Nine Points of the Law". Mark Smith made a good showing and did fair business.

June 22d Moffit and Bartholomew's Great Comic Pantomime Troupe began an engagement. On July 1st the pantomime of "Robinson Crusoe" was given and drew well. This company remained until July 24th and was succeeded on the 26th by Duprez & Benedict's Minstrels who stayed for two weeks.

On the departure of the above minstrel company the theatre was closed until August 23d when Edwin Adams again appeared. The manager, in announcing the re-opening of the theatre stated that the theatre "had been remodeled, re-decorated and possessed a new drop curtain by Amiel Rinkey." The opening play was "The Marble Heart". Joseph Wheelock, who had been at Woods, was now with McVicker. Adams met with a greater success on this visit than ever before. His second week began on August 30th with a production of "Enoch Arden", a play he had appeared in here five years earlier. He closed his sojourn here on the 11th.

John Brougham now returned after an absence of three years. His initial offering was "Red Light" or "The Danger Signal" after which he continued, presenting his own plays until September 27th when he was replaced by John E. McDonough. The new star opened in Boucicault's "Formosa", publishing a statement by John L. Baker to the effect that "McDonough has exclusive authority to present the play in Chicago." The statement had little importance since the play had just finished a week at Woods and was also being played at Crosbys. Boucicault was an English citizen and hence had no protection under the copyright law,- which didn't mean much anyway. The Courts occasionally enjoined managers, but not often. Even then, the injunction only operated in the judge's immediate district. By the time McVicker had staged the play, the public had already seen enough of it, so it lasted only a week. The play was presented at McVickers with the following

CAST

Major Jormy	J. E. McDonough
Sam Baker	James Burnett
Timothy Borroughs	Joseph Wheelock
Crampton Kent	Fred Bock
Bob Saunders	C. Stanley
Dr. Doremus	M. Rainsford
Spooner	R. Russell
Jenny	Anna Cowell
Nelly	Mary Meyers
Mrs. Baker	Mrs. H. Jordan
Earl of Eden	Ella Turner
Edith	Mrs. Wallack

McDonough opened his second and last week with "Arrah-na-Pogue".

Mrs. D. P. Bowers returned on October 11th supported by J. C. McCullum, and presented "Lady Audley's Secret". She remained until October 29th when she yielded her place to Joseph Jefferson. Jefferson's first presentation, on November 2d, was "Rip Van Winkle" and it was followed by other favorite pieces which he had done here before.

November 29th brought Dominick Murray, supported by Josephine Fiddes in the sensational Irish drama, "Onah's Engagement" followed by "Mariam's Crime" and "Robert Macaire". "The Golden Bubble" was given for Murray's benefit on the 10th.

Monday, December 18th, H. B. Hudson

took a benefit for which Mollie Williams was featured in the title role of "The French Spy". Maggie Mitchell appeared on the 24th, presenting her old favorite of "Fanchon" and, as usual she captivated her audience. She opened the second week with "Pearl of Savoy" and finished the year with a production of "Little Barefoot".

CROSBYS OPERA HOUSE.-"The Three Guardsmen", which had closed the previous year, continued into the new year and was still drawing well. A feature was made of the Sallyport scene. January 11th a new comedy of a local character called "Young Chicago" was the offering.

On the 15th and 16th, Caroline Richings' Opera Company sang "Martha", "The Bohemian Girl" and "Crown Diamonds". Edmund Yates' new comedy, "Tame Cats" was produced on the 18th with the following players: McKee Rankin, J. W. Jennings, C. A. McManus, G. D. Bradley, James Barnett, Harry Wentworth, May Howard, Ann Marble and George Telbien. January 25th, Sally Holman opened with the opera, "The Grand Duchess". Friday and Saturday, February 5th and 6th, Max Strakosch returned and brought with him Clara Louise Kellogg on her first starring tour. She was assisted by Alida Topp and Signors Lotti, Petrilli, Kopta and Steffronni.

It should be noted that on February 4th "The Field of the Cloth of Gold" was presented for one night as referred to in the McVicker records. Mrs. J. A. (Alice) Oates was engaged as a feature for this attraction and every available performer around Chicago was requisitioned to make it a big affair. They even brought in De Brehaus' Swiss Bell Ringers and Hernandez' Cowbell Ringers and other vaudeville features. The play was a burlesque of "King Henry VIII" and his times. As the first performance was given at Crosby's, the cast is listed as it appeared there.

CAST

King Henry VIII	Mr. Burnett
Francis I	Mr. Fiske
Sir Guy the Cripple	Mr. McManus
Tete de Veau	Mr. Jennings
Von Slacher	J. W. Burnett
Von Krascher	Mr. Wentworth
Von Smasher	Mr. Richards
Block	Mr. Everham
Earl Darnley	Mr. Bradley
Queen Catharine	Alice Oates
Duke of Suffolk	Miss Wilmot
De Boissey	Katie Putnam
Ann Boleyn	Miss Telbein

The performance was enthusiastically received and was kept on until March 13th.

Golton's Comic Opera Company was the next attraction to appear at Crosbys, opening on March 15th and continuing until it was replaced by Yankee Robinson on March

29th, featuring a pair of gymnasts. Then "Humpty Dumpty" returned on April 5th with Tony Denier and other favorite performers.

Jacob Grau again opened with his Grand French Opera Bouffe on April 26th offering his usual excellent entertainment. His conductor was Robert Stoepel. They remained until May 8th and upon their departure "Field of the Cloth of Gold" was again brought out, running until the 15th when it was replaced by another of the same type "Ixion". It was in these two pieces that the famous burlesque queen, May Howard, received her first experience in that branch of theatricals. Mr. Hess was so pleased with the success of his burlesque that he continued it and put on "Forty Thieves" on June 6th. This was followed by the Great Rizarellis' Pantomime Company which played in competition with a similar attraction at McVickers. It remained until Saturday, July 3d, finishing its repertoire of pantomimes with a production of "The Magic Flute".

Bragnoli's Italian Opera Company appeared for two nights, opening July 7th, and presenting the usual standard operas. On the 12th, after a long absence from Chicago, the famous Peak Family of Swiss Bell Ringers opened an engagement.

The house was dark for a short time but re-opened August 3d with the Gregory Acrobatic and Gymnast Company as the attraction. A few local affairs filled in the time thereafter at this house until August 20th, when M. W. Fiske brought out Marion Fiske in a new play, "Little Dick" or "A Hero in Humble Life" by N. T. Davenport. This was the occasion of Marion Fiske's debut and she acquitted herself satisfactorily, although she lacked that devil-may-care spirit which Lotta would have given the character. Miss Fiske, in later years, became a very popular actress. Even now her father was well pleased with her performance and the receipts of the evening.

Upon the departure of the Fiskes, Mr. Hess organized a stock company and put on Dion Boucicault's "Formosa" which was then running at the Woods. It opened September 23d with this

CAST

Formosa	Emily Jordan
Nelly	Annie Waite
Tom Borroughs	McKee Rankin
Major Jormy	Edward Coleman
Sam Baker	J. B. Turner
Bob Sanders	J. W. Jennings
Compton Kerr	G. W. Garrison
Dr. Doremus	J. C. Wallace
Mrs. Sam Baker	Mrs.Howard Rogers
Earl of Eden	Mrs.J.F.Whitcher

The play was kept on here until "Rip Van Winkle" replaced it with McKee Rankin as Rip.

October 20th Parepa Rosa's Grand English Opera Company opened and remained until November 13th, offering the usual good standard operas. Hess then installed his stock company again and presented "Aurora Floyd" and "The Octoroon".

Lydia Thompson's Burlesque Troupe began an engagement here on Monday, November 22d. Besides Miss Thompson the company included Pauline Markham, Edith Blande, Eliza Wetherby, first wife of Nat Goodwin, Fanny Clairmont, Ellen Lewis, the famous Harry Brockett, Messrs. W. B. Cahill and M. Connelly. "Sinbad the Sailor" was the burlesque presented.

WOODS MUSEUM.- The last performance of "Our American Cousin", which play marked the closing of the previous year, was given on Saturday, January 2d. It was followed by "Peep O'Day Boys". "The Mormons" or "Life in Salt Lake City" was seen January 9th, combined with the farce, "Barney the Baron".

January 18th Frank Aiken left Woods Museum and moved to what was called the Dearborn Theatre, formerly the Varieties, located at 21 and 23 North Dearborn Streets, present numbers. Cotton and Sharpley's Minstrels took the Aiken Stock Company's place at the Museum, opening with Henry J. Byron's big hit, "Cyril's Success". The name of Ben Cotton was dropped and the company became known as Sam Sharpley's Minstrels. But, after strenuous efforts to make the Woods Museum Lecture Hall pay as a minstrel and variety house, the manager gave it up as a bad job and the house reverted to drama which seemed the most popular form of entertainment.

The Woods then opened with Woods and Jewell as proprietors and J. W. Blaisdell as manager, and for their initial offering chose "Oliver Twist" which was given March 29th, 30th and 31st. Josie Booth made her first appearance at this time in H. T. Craven's drama, "The Chimney Corner" and the burlesque of "Pocahontas". John Dillon was starred on April 5th as Green Jones in "Ticket of Leave Man", a part often cut out in later presentations. Josie Booth was the May Edwards and Josie Crocker the Emily St. Evermond, another part often sacrificed when produced with a limited cast. This much played drama was followed by another that has never become obsolete,— "Uncle Tom's Cabin".

"The Child Stealer" by W. E. Suter, opened on the 26th with Louise Nelson, a newcomer, in the name part. Then came a repeat of several plays, among them "The Octoroon" and "East Lynne". "Rosedale" was the play given May 17th and "Foul Play" on May 31st.

June 9th Estelle Potter joined the company and was introduced to the patrons in J. Burdette Howe's familiar and popular "Hidden Hand". July 1st "The Sea of Ice" became the attraction. On the 2d, Alice Holland took a benefit and presented "Satan in Paris", "Shamus O'Brien", and for the farce, "The Chicago Housemaid". Joseph Wheelock, the "great tragedian" was announced for July 6th in "Jenny Foster" or "The Snow Birds".

J. Z. Little now became the manager of this house and it was renamed "Woods National" thus becoming the third theatre using "National" in connection with its name. July 6th and 7th "Dreams of Delusion" became the vehicle for Joseph Wheelock, the reigning star. "The Knight of Arva" and "The Irish Emigrant" with W. H. Fiske as Tim O'Brien, were the bills on the 8th, and on the 12th, "Streets of New York" with Wheelock as Badger and Fiske as Puffy. This play was followed by "The Willow Copse".

The theatre struggled along for some weeks under J. Z. Little's management, but eventually, on August 9th, Frank Aiken returned and assumed charge of it. He opened with Colley Cibber's "Double Gallant ". People who were familiar with the name of Cibber asserted that Aiken was turning "highbrow". Be that as it may, the performance proved to be highly successful. A splendid review of this classic comedy may be found in the Chicago Tribune under date of August 11th. The play as presented by Aiken on this occasion was interpreted by the following

CAST

Atall	R. Dorsey Ogden
Clarinda	Louisa Sylvester
Sylvia	Susie Cluer
Lady Sadlife	Mrs. D. A. Allen
Sir Solomon Sadlife	Mr. Keller
Clermont	Mr. Padget
Carless	T. R. Chatterton
Harry Atall	Mr. Brown
Findu	Mr. Kelly

The second week, "Victim of Circumstances" by A. W. Young was put on, and coupled with "Beauty and the Beast" made a good entertainment. On August 30th Frank Aiken, who had been ill, returned to the cast, appearing in "Progress" by T. W. Robertson, presented for the first time on any stage. It had the following

CAST

Lord Moupesson	Mr. Padget
Hon. Arthur Moupesson	Mr. Ogden
Dr. Brown	Mr. Wilson
Bunnythorne	Mr. Keller
Bob Bunnythorne	Mr. Linden
Danby	Mr. Allen
John Ferne	Mr. Aiken
Eva	Mrs. Allen
Miss Myrnie	Mrs. Stoneall

The afterpiece was "Easy Shaving" by F. C. Bernard and Monta Williams. It ran only three days and was replaced by "Ticket of Leave Man". It was followed on September 6th by a repeat of "Foul Play", and on the 13th by "Mariner's Compass" by Henry Leslie.

September 20th Aiken presented Dion Boucicault's "Formosa" which was also being seen at McVickers, but after a few nights Aiken decided it was not worth while to fight the competition and therefore changed the play to "Kathleen" along with the farce "Turkish Bath". These gave way on the 4th of October to "Woman in Red" which in turn was followed by Walt Phillips' drama, "Fettered", which was produced on the 11th.

DEARBORN THEATRE.- This theatre must not be confused with another bearing the same name which had been known as the Schiller, and ultimately the Garrick. The second week of January the stock company opened with "The Lone Man of the Ocean".

Frank Aiken, who had left the management of the Woods Museum just prior to this now opened at the Dearborn by presenting "Lancashire Lass", followed by "Woman of the World". February 21st Charles Reade's "White Lies" was the offering with "Ticket of Leave Man" the following week. March 8th T. W. Robertson's play, "School", was given a very satisfactory production as interpreted by the following

CAST

Lord Blanley	M. V. Lingham
Dr. Sutcliff	J. W. Jennings
Capt. Poyntz	McKee Rankin
Beau Fairintuch	A. D. Bradley
Mr. Kauk	J. D. German
Bella	May Howard
Naomi	Katy Kletcher
Mrs. Sutcliff	Ann Marble

"After Dark" was given on March 22d with M. V. Lingham featured, and on the 25th, Robertson's comedy "Home" was put on here for the first time with this

CAST

Mrs. Pinchback	Mrs. Allen
Mr. Dorrison	Mr. Keller
Capt. Montraffe	Mr. Padget
Alfred Dorrison	Mr. Aiken
Bertie Thompson	Mr. Crisp
Lucy Dorrison	Mrs. Holland
Dora Thornburg	Miss Cluer

"Knaves of the Pack" was the next offering, given on the 5th with McKee Rankin featured and "My Lady Clair" succeeded it.

Harry Linden, a Chicago favorite, returned and opened in "Knights of the Round Table" on April 19th. Clara Stone took a benefit on the 21st and displayed "World of Fashion" and "Rory O'More". Then came "Oliver Twist" again, followed by a presentation of Olive Logan's "Surf" in which a new comedian, W. H. Sheldon, made his appearance. It may be noted that the same title was used at McVickers on this date. Miss Logan's "Surf" was kept on until May 15th and was a huge success. "Black and White" was the next play offered and it was followed on July 1st by "Camilla's Husband". July 3d "Harold Hawk" was put on as a benefit for George Stevens, the musical director.

This closed the dramatic season, which was replaced on July 6th by Emerson & Manning's Minstrels. The opening was a great success and every seat in the theatre was occupied. Emerson, who later proved himself the outstanding minstrel man of the country, made a big hit the opening night as did Manning. July 26th the name "Aiken's Dearborn Street Theatre" was dropped and Emerson and Manning renamed it "Dearborn Street Theatre". But it became vacant on July 31st and Mr. Aiken disassociated himself with the theatre and went back to the Woods.

ARLINGTON HALL.—Cotten and Sharpley's Minstrels continued to appear at this house with the usual minstrel performance. This Hall later became known as the Comique.

LIBRARY HALL.— The first worth while attraction at this hall was on January 7th when Mark Twain lectured on "American Vandals in Europe". January 18th Blind Tom, the Negro pianist gave a recital.

Arlington's Minstrels, under Jack Haverly's management had been touring the country but returned to their favorite camp ground and opened here on February 8th, not at their last abode in what they called Arlington Theatre at Clark and Monroe, as that establishment had acquired the name of the Comique. They finally bowed out of this hall and, after a long absence, Kelly & Leon's Minstrels opened on March 1st. On March 15th the Fakir of Ava opened an engagement.

Macevoy's Hibernicon appeared at this hall featuring Jerry Cohan, who made his first appearance in this city at this time on September 25th. They remained until October 9th. They were followed by Allen, Pettingil, Delehanty & Hengler's Sensation Minstrels.

Davenport Brothers, famous spurlos demonstrators, commenced an engagement on November 15th. And on December 22d "Brick" Pomeroy, editor of the LaCrosse, Wisconsin, Democrat, lectured on the subject "Men's Wives".

FAREWELL HALL.-This hall was under the management of Dexter Smith and was fairly popular as it succeeded in securing a considerable number of excellent attractions. In the early part of April the Hutchinson Family appeared here and immediately thereafter, on April 19th, Camilla Urso returned, assisted by Miss Graziella Ridgeway, Rudolph and D. C. Hall, and Charles Pratt. April 21st Ole Bull appeared for a single night.

Theodore Thomas and his Grand Concert were heard at this hall on November 27th, 28th and 29th. The admission charged on this occasion was $1.00.

Carlotti Patti and Max Strakosch returned and offered their usual fine concert on December 7th, 8th and 9th.

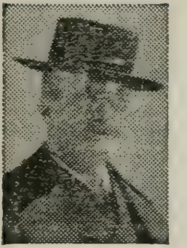
CHICAGO STAGE

ITS RECORDS AND ACHIEVEMENTS

THEATRES, AMPHITHEATERS, OPERA HOUSES, HALLS, CIRCUSES

1870

CHAPTER XVIII



J. H. (JACK) HAVERLY

MCVICKERS THEATRE.— Maggie Mitchell was the star at this theatre as the new year opened, having continued from the close of the year previous, but her concluding performance was on January 1st in two of her favorite plays, "Margot the Poultry Dealer" and "Katie O'Sheil".

Richings English Opera Company opened on the 3d under the direction of Caroline Richings Bernard. Operas offered during the engagement were "Bohemian Girl", "Crown Diamonds", "Maritana", "Il Trovatore", "Fra Diavolo", "La Sonnambula" and Meyer Beer's "The Huguenots". The cast of this latter opera was

CAST

Valentine	Caroline Richings
Urbin	Anna Kemp Bowler
Marquis de Valois	Henry Drayton
Count de St. Bris	H. C. Peakes
Marcot	Henry Drayton
Count de Nevers	J. A. Arnold
Raoul de Nougis	Pierre Bernard
Turamies	J. G. Peakes

"Faust" was offered at the beginning of the third week of the Richings engagement after which the company bowed out.

J. K. Emmett succeeded the Richings Opera Company appearing on January 24th in his successful comedy, "Our Cousin German" by Charles Gayler, and continuing to appreciative audiences until the 29th. Upon his departure, Mr. and Mrs. W. J. Florence returned for the thirteenth time and opened on the 31st in Boucicault's "Colleen Bawn". It was kept on until Saturday, February 5th, when "Irish Lion", "Thrice Married" and "The Returned Volunteer" were given. For their last week these two stars were seen in "Inshavogue".

February 14th the sensational burlesque artist, Elsie Holt, appeared supported by Harry Wall, in their burlesque entitled "Lucretia Borgia, M. D." The star opened her second week on the 21st with "The Outcast".

March 3d Mr. Leffingwell appeared as Sam Simple in Craven's "Billiards", or "Business Before Pleasure". The attraction, however, failed to attract and those who did attend were much disappointed. Sketches were changed from time to time and on March 7th T. C. McDonough's everlasting farce, "The Coming Man" was presented. The Leffingwell offerings were a very near approach to the type of entertainment that Healy and Bigelow's Medicine Shows dished out forty years later. "The Coming Man" had this

CAST

Francis Tread	Joseph Wheelock
Maude Hilary	Anna Cowell
Julia Diamond	Miss Turner
Hilary	Mr. Stanley
Harcourt Lowther	Fred Bock
Shakespeare Smith	Mr. Leffingwell

This play was a dramatization of Miss Braddon's story "Only a Clod" and proved very satisfactory to McVickers patrons.

March 14th, Frank Mayo made his initial bow to a Chicago audience in the part of Hamlet, following it, in the order named, with "Richelieu", "Ingomar", "The Robbers", "Macbeth", "Othello", "Richard III", "Belphagor the Mountebank" and "Damon and Pythias".

J. K. Emmett returned on April 4th and repeated his former success, "Our Cousin German". But on this occasion Emmett added "Fritz" to the above title. He continued until the 16th when he was succeeded by Lucille Western who opened on the 18th with a presentation of "East Lynne". She was supported by her brother-in-law, James A. Herne, who played Sir Francis Levison to Miss Western's Lady Isabelle. "Oliver Twist" became the attraction on April 25th; "Leah the Forsaken", the 27th; "Child Stealer" on the

28th; and this was followed by "Frou Frou". She closed her engagement on May 7th.

Frank Chanfrau returned on the 9th, appearing in "Sam". The play was kept on for the week and was followed by "Kit, the Arkansas Traveler" which had been rewritten since its former presentation here. Among the alterations was the introduction of a negro part, Julius Caesar, which was played by Mr. Stanley. Otherwise the cast was the same as before.

The interpolation of additional characters or the elimination of former ones has puzzled academic writers of stage history, but those actively associated with the theatre know that changes in the text are nearly perpetual. The works of Charles H. Hoyt were especially altered by the actors until they were considered sufficiently perfect. George A. Beane, quite a fixture with Mr. Hoyt, is responsible for the statement that everybody took a hand in writing "A Trip to Chinatown" from the night it opened at Decatur, Illinois, until it hit New York nearly a year later.

Chanfrau opened his third week as Badger in "The Streets of New York". May 30th Jenny Hight, who had started as a singer at McVickers some time earlier, now appeared as a star in "The Rose of Killarney", following it with "The Brigand Queen" and "Uncle Tom's Cabin". June 6th Miss Hight changed the play to "The French Spy". The stock company finished the season on June 11th.

June 13th, Billy Emerson's Minstrels with twenty artists, including James Budworth, opened at McVickers and had a very successful two weeks' run. After their departure, Mr. McVicker once more stepped in and became the star in his own play "Taking the Chances" on June 27th with the following complete

CAST

Peter Pomeroy of N. H.	James H. McVicker
Parker Pomeroy of Washington Heights	Mr. Rainsford
Hon. Diogenes Duff	John Jennings
Percy Bartlett	S. Meyers
Blanche Pomeroy	Mary Meyers
Mrs. Fitzbunters	Anna Cowell
Mrs. Parker Pomeroy	Mrs. H. Rogers

July 1st McVicker repeated this play keeping it on for three nights, and on the 6th, as an added attraction, he brought in the Imperial Russian Concert Troupe.

July 11th, Duprez and Benedict's Minstrels appeared with a galaxy of stars which embraced Hughey Dougherty, Charles Reynolds, G. Bishop, Frank Pankhurst, Justine Robinson, John Woolsey, James Koehl, Lewis Benedict, Frank Kent, Lewis Collins, Charles Gleason, D. Swaebe Bernon, A. Bergerson and F. B. Nagler. Charles Duprez was the manager of the company. This was one of the big minstrel organizations of those days and continued to be for some time. Perhaps the best known name among the members was Hughey Dougherty.

The troupe remained until replaced by the great Illusionist, Professor Sylvester, assisted by the beautiful Sprito, Miss Angelique Schott. They opened on July 25th but lasted only a few days, leaving the theatre dark until August 8th, at which time the Irish singer, John Collins,—who had not been in Chicago for nine years,—returned and presented "Rory O'More" on that date. On the 10th the offering was "Irish Ambassador" followed by "The Irish Attorney" and "Colleen Bawn". Mr. Collins closed a successful engagement on August 20th and was succeeded by John Sleeper Clark on the 22d. His offering on that date was "The Widow Hunt", but at the beginning of his second week he added "Toodles" to the evening's fare.

September 1st Mr. Clark presented John D. Stockton's new play, "Fox and Geese", with this

CAST

Young Gosling	Mr. Clark
Fox Fowler	Joseph Wheelock
Phillip Hartley	Mr. Joyce
Rose	Miss Kemball

As the final laugh maker "The Fat Boy" was put on. For his benefit, Mr. Clark chose John Brougham's "Among the Breakers".

When Mr. Clark left, his brother-in-law, Edwin Booth, returned and opened in "Brutus" on September 5th, with "Merchant of Venice" on the 6th. Then, in the order mentioned, "Othello", "Much Ado About Nothing" and "Hamlet". Booth began his third week with Tom Taylor's "The Fool's Revenge", which was its first presentation in Chicago. It had this

CAST

Galeotto	Mr. Bock
Jaretti	Mr. Loomis
Ordilaffi	Mr. Russell
Ascoli	Mr. Morris
Genevra	Miss Kemball
Malatesta	Miss Hight
Burteccio	Mr. Booth
Francesca	Mrs. Cowell
Ficrdelica	Mrs. Meyers
Serafinodli	Mr. Wheelock

The play was a big hit, as it was forever after.

Booth was followed by Annie Tiffany, who opened in Charles Gayler's new comedy, "Won at a Raffle". The play, however, was an utter failure and did not attract the patrons, so she quickly changed to "The Hidden Hand", which proved more satisfactory. She then put on Daly's "Red Ribbon", after which she bowed out of McVickers.

Miss Tiffany was replaced by Lawrence Barrett who began his engagement on October 17th in "Rosedale". The next week he put on T.C. De Leon's dramatization of Charles Dickens' "Mystery of Edwin Drood" with this

CAST

Jasper	Mr. Barrett
Edwin Drood	Mr. Wheelock
Grewgious	Mr. Bock
Durdels	Mr. Meyers
Rosa Bud	Mary Meyers
Mrs. Twinkleton	Carrie Jamison

The play drew well and pleased the audience. His next choice was "The Victor of Rhu". Barrett departed after the 6th and his place was taken by the old favorite, Maggie Mitchell. She opened on the 8th in "Pearl of Savoy" but changed it in the middle of the week to "Fanchon", and on the 14th gave "Lorle". She finished her visit by producing the new play, "Jane Eyre".

Mr. McVicker returned to his role of actor again on November 21st, presenting "The Serious Family" and "Your Life's in Danger". The public responded favorably to the appearance of the actor-manager and a profitable week was enjoyed by the old timer. Thereafter, Edwin Adams appeared and offered many of the plays he had been seen in on former visits, with nothing new to tempt the playgoers. He was succeeded by J. K. Emmett, with a presentation of his popular character of Fritz. This attraction concluded the year, the total result proving quite satisfactory to Messrs. McVicker and Meyers.

CROSBYS OPERA HOUSE.— The New Year's attraction at this theatre included "Faint Heart Ne'er Won Fair Lady", "Odds and Ends" and "Andy Blake". Lotta opened on the 3d in "Little Nell and the Marchioness", with the Sanegal Minstrels introduced for the afterpiece. The petite star began her second week, on the 10th, playing "The Little Detective", doing her banjo solo as usual. "The Object of Interest" was the farce. "Uncle Tom's Cabin" was again put on the 17th with Lotta as Topsy. The play continued until Lotta's fourth and last week ended.

"The Seven Sisters", with Billy Emerson featured, was seen January 31st. There wasn't much left of the original play since every form of mutilation was employed to ruin what there was to it. Nothing was left but a hodge-podge, with only a thread to give Billy Emerson a chance to do his imitations, which was all that saved it from dismal failure. Mr. Hess had been doing so well with the big musical burlesque that he thought a resemblance to it must be revealed in everything put on at this beautiful theatre. The public evidenced their lack of interest by a very conspicuous absence, and the play was withdrawn after February 5th.

On the 7th Weber's Grand Opera, "Der Freischuetz", was presented, after which Yankee Robinson returned on the 12th supported by Minnie Jackson in a new drama, "Our Grandfather's Day" but they remained only one night. Lydia Thompson's burlesque troupe then returned and presented "Aladdin or the Wonderful Lamp" on the 14th. "Ivanhoe" was given on the 21st and thereafter W. Horace Lingard and Alice Danning Lingard appeared in twenty sketches and met with a degree of success.

March 15th "Der Freischuetz" was again presented, this time as a benefit for Madam Balatka. On the 17th J. D. Bradley took a benefit, and on the 19th J.W. Jennings was the beneficiary at a performance of "Ireland As It Was", which had this

CAST

Florence Flaherty	Mrs. John Dillon
Slang	J. W. Jennings
Ned O'Carolan	H. A. Higbie
Connor Flaherty	J. L. Barrett
Mons. Voyage	J. R. Fletcher
Dan O'Carolan	A. D. Bradley
Stone	T. B. Uhl
Gossoon	G. S. Wallace
Magistrate	J. R. Everham
Honor Flaherty	Susie Cluer

March 28th Geo. L. Fox Pantomimes and

Kiralfy's Hungarian Troupe gave a presentation of "Humpty-Dumpty" and " Hickory Dickory Dock", with Charles Abbott as the clown and G. L. Fox as Pantaloon. They remained two weeks and did splendid business. On April 4th to 8th the Concordia Maennerchoir produced "The Magic Flute" by W. A. Mozart. April 18th Carl Rosa and C.D. Hess offered Parepa Rosa, opening in Weber's "Oberon" and following it with Mozart's "Don Juan", Balfe's "Rose of Castile" and other standard operas including Mozart's "Marriage of Figaro".

Monday, April 25th, James H. Hackett returned and was starred jointly with Geo. Vandenhoff, one of the finest actors on the stage. The opening play was "Henry IV" with Hackett as Falstaff and Vandenhoff as Hotspur. Then local opera held the boards for a time until May 19th, when John Dillon opened with "Uncle Tom's Cabin". On the 23d Robert Jones' grand spectacular drama, "The Green Huntsman", was brought forward in which Larita Sangalli was introduced. This play proved highly pleasing and continued until July 2d. The house was then dark until July 18th when the lights were again turned on for Satsumi's Royal Japanese Troupe comprised of twenty star artists who offered the usual style of entertainment. The "Japs" held on until July 23d and were followed by Bryant's Minstrels on August 1st. This troupe, together with Manning's at the Dearborn, gave the citizens an adequate supply of minstrelsy.

Lydia Thompson's troupe now opened on Monday, August 8th. In the company were Pauline Markham, Marie Longmore, Nellie Hope and Belle Howett, the last two making their first Chicago appearance. Among the men were Willie Edioun who later became prominent with Charles H. Hoyt's attractions, as well as others, John L. Hall, W. B. Cahill and M. Connolly, the musical director. The opening burlesque was "Laurine" by Vincent Wallace with music by Mr. Connolly. George Roscoe was stage manager. During this engagement Miss Thompson became involved in an altercation with a woman who had become infatuated witn this burlesque queen's charms and followed the company from place to place, making herself so obnoxious that Miss Thompson was arrested for throwing the woman out of her room.

August 22d, Harry Beckett's British Blondes opened in "Luna". This troupe ended their engagement on August 30th with a burlesque of "William Tell". Records are vague thereafter until September 19th when Colville's European Novelties and Pantomime Troupe made an appearance, headed by James Moffett and other novelty acts.

October 3d, Richings' English Opera Company again arrived for a two weeks engagement, presenting all the standard operas in English. October 12th "The Marriage of Figaro" was very capably sung by the following cast.

CAST

Susanna	Caroline Richings
Countess	Rose Herseo
Cherubine	Zelda Seguin
Marcellas	Mrs. Boudinot
Don Bassillo	Mr. Bowler
Count Almaviva	Mr. Lawrence
Figaro	Mr. Campbell
Antonie	Mr. Seguin
Dr. Bartolo	Mr. Howell

November 1st and 2d Frank Howard put on "The Drummer Boy of Shiloh" for the benefit of the Grand Army of the Republic.

November 7th the so-called "Great" Lingard returned presenting, according to advance advertising, comedies, vaudeville, dramas and operettas. Included in his company on this visit was George C. Boniface, seen in Chicago for the first time. Lingard was followed by Marie Seebach, who opened for one week on November 21st in " Mary Stuart" succeeded by "Jane Eyre", "Adrienne Lecourere" and "Faust". Miss Seebach gave splendid interpretations of the characters assumed and closed a very successful engagement. Max Strakosch then made a return visit, introducing Carlotta Neilson on December 8th. This splendid vocalist gave several concerts during the month.

December 26th James Fisk, Jr., leased the house and brought in "Twelve Temptations" which ran well into the next year, such was the attraction's success.

WOODS MUSEUM.- This theatre was now called Aiken's Museum. A Saturday morning "Milk Maids' Matinee" was given at 10:30 in the morning so it is quite evident that those who claimed to have first instituted a morning matinee, later, are mistaken. "The Drunkard" was the play offered. At 4:30 P. M. "Eustache" or "The Man of Destiny" was given, and at night "Ticket of Leave Man" was presented. Monday, the 3d, "Little Emily", a dramatization by A. Holliday, became the attraction. This play ran for three weeks when it was replaced by Olive Logan's "Surf". Then came "Waiting for the Verdict" and "Not such a Fool as He Looks".

February 5th "Through Fire and Water" and the afterpiece, "Never Too Late to Mend" were presented. Walt Phillips' "Not Guilty" began on the 7th, and "Effie Dean" was given on the 21st. It was well received but was withdrawn on the 6th of March to make a place for "The Vicar of Wakefield" which was a dramatic version of Goldsmith's popular story by J. Sterling Coyne. Despite the fact that the novel had received a very wide circulation, the play was not so fortunate, on this occasion at least, as it attracted a slim audience on the opening night.

"The Vicar of Wakefield", as presented at the Woods Museum at this time had the following cast.

CAST

Squire Thornhill	Mr. Blaisdell
Jenkinson	Mr. Lamb
Moses	Mr. Wilson
Dr. Primrose	Mr. Keller
Mr. Burchell	Mr. Padgett
Mrs. Primrose	Mrs. Stoneall
Miss Primrose	Mrs. Allen
Miss Primrose	Miss Mayhem

March 14th Daly's "Frou Frou", "Americans in Paris" and "Black-eyed Susan" were combined to make the evening an entertaining one. "Kathleen Mavourneen" was the St. Patrick's Day attraction on the 17th. Katie Mayhem became the star at this house, appearing in "Asmondus" and "Faint Heart Ne'er Won Fair Lady". She was then about twenty years of age, at least it is assumed so since she died during 1945 at the age of ninety. She was the original M'Liss in the play of that name, the production of which, in New York, precipitated a law suit which she won. It has been the general supposition that Annie Pixley was the original M'Liss.

April 18th "Uncle Dick's Darlings" and "Jumbo Jum" held the stage, followed by several repeats. On May 9th "The Rag Picker of Paris" was produced and on May 15th Lester Wallack's "Veteran" became the dramatic vehicle to carry Aiken's Stock Company into public favor, and it did, the occasion being a benefit for Mrs. D. R.

Allen. May 19th "Lady Audley's Secret" and "Ireland As It Was" were seen, and May 23d Aiken's own play, "Fernande", was presented with this

CAST

Madam Senechal	Mrs. Stoneall
Fernande	Mr. Linden
Pomerol	Mr. Padget
Clothilde	Mrs. Allen
Andre	Mr. Aiken

June 6th Mrs. Thomas Barry and W. J. Lemoyne were featured in "She Stoops to Conquer". This was followed by the farce, "My Young Wife and Old Umbrella". "Rosina Meadows" began a week's run on the 13th, and a dramatization of Tennyson's poem, "Dora" was the bill on June 20th. "The Lancers" and "The Sea of Ice" were given on the 27th, and the former was still the attraction on July 1st.

July 4th was a gala day at this theatre. Five dramatic performances were given: First, "Rosina Meadows" followed by "Love in '76", "Uncle Tom's Cabin", "Sea of Ice" and for the last at 8 P.M. "Horseshoe Robinson" was seen as the finale. July 11th, "Wizard of the Wave" was the offering, and on the 18th, "Never Too Late to Mend" and "The Lancashire Lass".

Monday, August 8th, Mr. Aiken announced a double company, mentioning the following new names: Owen Fawcett, E. Mackaway, J.W. Jennings, H. L. Mortimer, John Wood, P. J. Wade and Russell Sogg. These, together with the other members of the company brought the roster up to thirty-six people. Many of these performers enjoyed an enviable reputation, either at the time or before. The play chosen was "London Frolics of 1638" and for the matinee, "Cricket on the Hearth". It was obvious that Aiken was making a lavish display of talent. His next offering was "Foul Play", and August 15th T. W. Robertson's new comedy, "P. M." This was kept on for the week and was then replaced by "The Courier of Lyons", a drama which was later played in this country by Henry Irving under the name of "The Lyon Mail". For the matinee the company was seen in the popular "East Lynne".

"Society" was the presentation on September 1st followed by "Dick Turpin" as the afterpiece. Then, after repeating several plays, Tom Taylor's "Alice Vernon " had its first presentation on September 12th with this

CAST

Alice Vernon	Mrs. Allen
Markham	Mr. Blaisdell
Marion	Miss Cluer
Leslie	Mr. Keller
Ahmeedola	Mr. Wentworth
Pamela	Effie Germon

It was kept on for the week and gave splendid satisfaction. September 26th Mr. Aiken announced a new name, Lucy Rushton, who opened in "As You Like It".

October 31st "Land Rats and Water Rats" and "The Two Puddifoots" were put on. "The Rats" were a great hit and the play ran until November 6th when Aiken presented, for the first time in America, Boucicault's latest drama, "Rapparee", with this

CAST

Ulick McMurrah	Mr. Mortimer
Roderick O'Mally	Mr. Aiken
General Ginckle	Mr. Fawcett
O'Connor	Mr. Jamison
Grace O'Hara	Mrs. Allen
Patrice	Miss Cluer

The play proved to be pleasing and was well patronized. November 29th Aiken put on Mr. Alberry's "Two Roses" with this

CAST

Digby Grant	Mr. Jennings
Jack Wyatt	Mr. Mortimer
Caleb	Mr. Blaisdell
Jenkins	Mr. Fawcett
Ida	Miss Cluer
Letty	Mrs. Allen
Mrs. Jenkins	Mrs. Stoneall
Mrs. Capps	Miss Marr

GLOBE THEATRE.- This theatre was formerly known as the West Side Theatre and was located on Desplaines Street between Madison and Washington Streets, and was the only theatre that escaped the flames in the great Chicago fire. It was opened by Messrs. D. R. Allen and John T. Mullen with George H. Griffith as stage manager, on Thursday, May 19th, with what was advertised as the Chicago Amateur Dramatic Society. The production was "Bachelor of Arts" and "Turn Him Out".

The next attraction was the Opera Bouffe Company headed by Pauline Carrissa and Theodore Habelinan presenting "Blue Beard" and "Orpheus in Hell". June 13th the world renowned Lauri Troupe of Pantomimists and Dancers appeared here. Among the artists were Henri, Edward, Charles, John and Mlle. Lauri, Mons. Henri August, Mlle. Azella and Joe Murphy, the ballad singer. Reynolds Brothers and Harry Causland came on the 18th and joined in the pantomime of "Tot".

DEARBORN THEATRE.— Emerson and Manning's Minstrels continued until the end of January, at which time Mr. Hess made tempting offers and lured Mr. Emerson away from his partnership with Manning who operated the Dearborn with Billy Manning's Minstrels. Ben Cotten replaced Emerson. Later in the season, on August 1st, Manning's Minstrels returned to this establishment. Monday, November 7th, Theodore Thomas and his unequalled concert organization came. Miss Anna Wehlig was the featured pianist and the company embraced forty-five members.

FAREWELL HALL.— On January 29th Ole Bull appeared at this hall in his usual excellent concert. Olive Logan gave a lecture on February 2d and chose as her subject "Girls", and John B. Gough, the great temperance advocate lectured March 11th on "London". On March 23d Ole Bull played a return engagement.

On May 11th and 12th Max Strakosch and his wife, Carlotta Patti, gave their usual high quality concert with very satisfactory results. Carlotta was ably assisted by Sarasate and other capable artists. The Grand Imperial Russian Concert Troupe from St. Petersburg, Russia, appeared at this Hall on June 24th. Later, George W. Morgan, an eminent organist, gave a very pleasing concert.

Clara Louise Kellogg, assisted by James M. Wehli came for two concerts November 16th and 17th. Thomas R. Trumball acted as their manager. The Grand Russian Troupe returned for three days on November 22d. Edith O'Gorman, announced as an "escaped nun" from Hudson City, N. J., lectured on November 27th. And on December 1st Adelaide Phillips paid another visit to the city giving two concerts. She had with her the celebrated cornetist, Jules Levy.

LIBRARY HALL.- This Hall, before and after known as the Metropolitan, opened the year on January 10th with Herrmann, the great prestidigitateur in Feats of Modern Magic. He remained for three weeks and was succeeded by Skiff, Wheeler, Horn & Bray's Minstrels who opened on January 27th, but for some reason they did not remain long. They were followed on January 31st by Annie E. Dickinson who gave a lecture.

Records are vague as to entertainment playing this hall for some time and it seems to have been dark for a considerable period. It was then reopened, the name was changed to The Metropolitan and the lights were finally turned on for the Barnabee Troupe on November 2d and 3d. The personnel consisted of A. C. Barnabee, who later became so well known as a member of the Bostonians, but on this occasion he was a basso and humorous vocalist; Mrs. H. M. Smith, the soprano; Mr. Arbuckle, the cornetist; and E. B. Story, the pianist. This entertainment was given for the Chicago Library Association.

Charles Macevoy's Original Hibernicon Troupe opened on December 8th with the type of amusement usual to this class of theatricals.

STANDARD HALL.—This house, located on the corner of 13th and Michigan, opened Friday evening, March 25th with a concert given by Carry Goldsticker, and several assistants. The hall was owned by the Standard, and this was the official opening and the occasion of the debut of the artist. The hall was on the top story at the west end of the building.

CIRCUSES.— The New York Circus with L. B. Lent as managing director, appeared for one week beginning Monday, July 11th, at Lake Park at the foot of Randolph Street. The park was later known as Grant Park. James Robinson's Circus made a visit to Chicago on September 5th and the Great European Circus, a very large circus for that period, came here on September 25th.

- - - - - - - -

CORRECTIONS

A. H. Davenport did not marry Helen Western, as stated. He married Lizzie Weston.

Robert Hooley, referred to on Page 470, should read Richard Hooley.

The reference to W. J. Davis' bookstore seat sale was, probably, not the later well known Will J. Davis.

Carlotti Patti was not the wife of Max Strakosch as stated on page 742.It should have Amelia Patti.

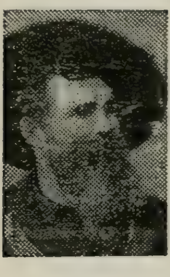
CHICAGO STAGE

ITS RECORDS AND ACHIEVEMENTS

THEATRES, AMPHITHEATERS, OPERA HOUSES, HALLS, CIRCUSES

1871

CHAPTER XIX



McKEE RANKIN

MCVICKERS THEATRE-The new year of 1871 saw the closing week of J. K. Emmett in "Our Cousin German". Mrs. D.P.Bowers opened January 8th in "Mary Stuart" supported by J. C. McCullom. "Camille" was presented on the 10th and 11th and "Leah the Forsaken" the 12th and 13th. The initial play for the third week was one written expressly for her by George H. Mills and was called "The Maid and the Mayance". Mrs. Bowers was Gwendolyn, J. C. McCullom played Rudolfe, and Joseph Wheelock, Herman. The play was so indifferent and the balance of the characters were so unimportant, it would be a waste of space to mention them. Mrs. Bowers finished February 4th and was succeeded by Janauscheck appearing in "Deborah", the original of Augustin Daly's "Leah the Forsaken", on the 6th. The star was ably supported by Fredric Robinson. J.A. Herne was seen in "Handy Andy" for the afterpiece. Lucille Western then returned and with the support of Mr. Herne, gave "East Lynne" on the 20th and 21st, and "Oliver Twist" on the 22d and 23d. For her benefit on the 24th she repeated "East Lynne" followed on Saturday, the 25th, by "The Child Stealer".

February 27th the Chicago public saw, for the first time, that great German actor, Charles Fechter, in "The Lady of Lyons", supported by Carlotta Leclercq and her brother Charles, actor and author of many successful operas. On Tuesday the play was "Ruy Blas"; Wednesday, "Hamlet"; Thursday, "Don Caesar de Bazan"; Friday a repeat of "Hamlet" and Saturday "Ruy Blas" was given with "Lady of Lyons" for the matinee.

Lizette Bernard arrived on March 6th and offered "Ariane" written for her by Fred G. Maeder. This prolific dramatist was the son of the famous Clara Fisher. For forty years he was one of the leading playwrights of his time. Miss Bernard was succeeded by Joseph Murphy in a play called "Help" also written by the above dramatist for Mr. Murphy when the two were together in stock at San Francisco. This was the first starring vehicle adopted by this famous Irish actor who, later, became such an outstanding success in "Kerry Gow" and "Sháun Rhu". Previous to this Murphy had appeared in minstrel shows, where he gave Dutch imitations and had proved very successful along those lines. "Help" was a flimsy play but served as a thread to hang Murphy's specialties on. This popular Irish player had not yet established himself in the Celtic character that made him famous and enabled him to become, at the time of his death, the richest American actor of his time.

On April 3d, Frank Mayo returned and opened in "Hamlet", following with "Othello", "Richard III", "Marble Heart", "Macbeth", finally appearing in the type of part more fitted to him, Badger in "The Streets of New York".

A new name, Richard Ralph, musical and protean star, appeared in John Brougham's Irish play "The Minstrel Boy" or "The Old Home and the New". In this comedy the star was just about the entire show for the other characters were inconsequential.

John E. Owens followed Mr. Ralph opening in "Solon Shingle" and "Married Life". He remained but a short time, and was succeeded by Lotta whose initial offering, on May 8th, was "The Little Detective", one of her big successes. Business had been dwindling, but the fascinating soubrette recaptured a deserting clientele and filled the theatre. "Little Detective" was a big hit and the countenances of McVicker and Meyers changed from frowns to smiles. Lotta changed the bill in the middle of the week to "Little Nell and the Marchioness" on the 22d. She then appeared as Topsy in "Uncle Tom's Cabin".

At the close of Lotta's present engagement McVicker and Meyers decided to rebuild their theatre so they discontinued operations and remodeled the structure. It was built entirely new on the inside from wall to wall and so transformed the interior that it was the equal of any theatre in America. When the work of rebuilding was completed, McVickers reopened on August 29th with "Extremes", done with this

CAST

Mark Mayberry	J. H. McVicker
Edward Earlin	Jos. Wheelock
Middleton Higgins	Sidney Smith
Mr. Oldrich	J. B. Ashton
Mr. Aldgraves	Ed Clifford
Augustus Smiley	H. L. Baccus
Patrick O'Leary	J. A. Everham
Gosh Gaskins	E. Wright
Waterman	J. Warville
Corduroy	Steward Clark
Halfsole	Chas. McGinis
Servant	T. Morley
Mrs. Crosby	Isadore Cameron
Virginia	Mrs. E.T. Stetson
Mrs. Oldrich	Clara Stoneall
Nelly	Adele Palmer

Besides the above, the company included the following: Mary Meyers, Carrie Jamison, Hattie McKee, Kitty Wilson, Fanny Grey, Helen Robertson, Lizzie Ward, Virginia

Thompson, Louise French, Fred Woodhull, L. W. Fox, Fred Morley, and last but by no means least, W. H. Powers, who later became one of the leading stars in the romantic Irish drama, and owner of Powers Opera House in Grand Rapids, Michigan. The second night of the play an entirely new cast interpreted the drama.

The second play presented was "Saratoga" which was followed by "Elfie" or "Cherry Tree Inn". This piece was being played when the great fire struck and ended the performance, destroying the newly built theatre which had been in operation only a few weeks after its reconstruction. The play was thus

CAST

Dr. Aircastle	J. B. Ashton
Jem Sadlove	J. H. McVicker
Sedley Deepcar	Sidney Smith
Joe Cheerup	Wm. H. Powers
Mr. Filley	Edwin Clifford
Bob Evans	Joseph Wheelock
Mr. Shelby	Charles McGinis
Parker	J. A. Everham
Walker	S. Wright
Elfie	Carrie Jamison
Rose Aircastle	Mrs. E.T. Stetson
Mrs. Shelby	Isadore Cameron
Mrs. Salthash	Clara Stoneall

Here we have the cast of the last drama presented at McVickers before the great fire of October 8th and 9th, 1871, destroyed that popular amusement emporium. The fire had scarcely turned to ashes when McVicker began preparations for the reconstruction of his theatre, which opened in August, 1872. How well he succeeded we may learn from Volume II.

CROSBY'S OPERA HOUSE.-This theatre, now under the management of James Fiske, Jr., was still occupied with Fiske's "Twelve Temptations" at the advent of the new year, and doing splendidly. The attraction closed on January 28th, after a very successful engagement.

January 30th Florenz Ziegfeld, Sr., gave a well attended concert. It was, however, more an amateur performance than a professional one. Shortly thereafter Max Maretzek brought in his German Opera Troupe. Among the artists were Madame Louise Lichmay, Mlle. A. Rossetti, Mlle. Bertha Roemer, Mlle. Heffner, Madame Fredici, Carl Formes,—a favorite here,— Carl Bernard, Frank Himiner, Theodore Hablemann, Edourd Vierling and Adolph Franosch. The operatic repertoire embraced: "Merry Wives of Windsor", "Stradella", "Don Giovanni", "Tannhauser", "The Huguenots", "Der Freischuetz", "Il Trovatore", "Magic Flute", "Faust" and "Martha". The company completed its visit February 12th with a production of "The Jewess".

February 16th a mammoth benefit for The Little Church Around the Corner was given and, practically, every actor in the city volunteered their services for this very special occasion.

March 6th Miss Lisa Weber, famous in Europe for her beauty and talent, headed the burlesque company that presented "Ernani". This was a full troupe of twenty-five performers. March 13th Mrs. G. R. Bernard, the former Caroline Richings, who had been a visitor to Chicago for many years, brought in what was called a Great English Opera Combination. It may be noted that the system of "combinations" was just becoming the custom, and that word was being used to describe the form of entertainment. The opening opera was "The Huguenots" and this was followed, in the order named, by: "Bohemian Girl", "Der Freischuetz", "Martha", "Oberon", "Maritana", "Il Trovatore", "Fidelio", "Robert le Diable" and "Rip Van Winkle". The last three were done in English for the first time. Among the leading artists were: Rose Hersco, Fanny Goodwin, Brookhouse, Bowder, A. C. Campbell, Edward Seguin and J. H. Chatterton, Emma Howson, Zelda Seguin, Henri Drayton and Arthur Howell. S. Rebrens was the conductor. Caroline Richings did not appear but directed the tour of the organization.

Monday, March 27th, Charles Windham, afterward "Sir" Charles, came with the Windham Comedy Company, supported by Annie Goodal and Margaret Young, both announced as from London, as was Mr. Windham. Later, when he had become wobbly carrying the burden of a knight's crown, he added a final "e" to his name, thus becoming Sir Charles Windhame. He started life as a physician and,as such, served in the Union army during the War of the States. Later he married the sister of Bronson Howard, one of our successful early dramatists.

The opening play was "The Lancers" and this was followed by "Caste", "Ours" and other comedies by T. W. Robertson. After the Windham troupe concluded its engagement, the Ravel-Martinette Troupe came on May 1st, for two weeks, after which Lydia Thompson returned, May 15th, with her still famous burlesque troupe, offering "Lurline" or "The Knight and the Naiads". In addition to this, Edouini's Great Moral Ballet became an outstanding feature. Other burlesques and extravaganzas were: "Paris", "Sinbad the Sailor" and "Les Brigands". This organization completed a successful engagement and was followed on the 29th by the San Francisco Minstrels, headed by Birch, Bernard, Wambold and Backus, which made two standard minstrel companies in town at the time.

Jane Coombs, who had been in the city before, came on June 5th, supported by Frederic Robinson, and gave a nightly change of standard dramas, all of which have already been described elsewhere. J. E. Mc Donough then brought his Trans-Atlantic Novelty Troupe in and with it Prof. Risley's Japanese Acrobatic Novelties.

AIKENS THEATRE.-This house, originally known as Woods Museum, was still operating at the beginning of the year under the name of the Aikens Theatre. The play then being presented was "Mysteries of Paris". This was changed on the 8th to "Little Emily", and "Rob Roy" was given on the 19th.

February 3d brought a repeat of "The Huguenot Captain" with the old standby, "Jack Sheppard", for the afterpiece. "True to the Core" was revived on February 6th, and on the 12th Boucicault's "Jezebel" was lavishly presented. John Dillon again returned to this playhouse on February 20th and appeared as "a party by the name of Johnson" in "The Lancashire Lass". February 29th a grand testimonial benefit was given for Frank Aiken, sponsored by many of Chicago's leading citizens, in which nearly every player in the city appeared.

March 9th the Great Sanyeah was seen in a wonderful leap for life and exhibition of Greek statuary. March 6th, E.T. Stetson opened in Charles Foster's successful play "Neck and Neck". Nothing new occurred here after the departure of E. T. Stetson until April 17th when Frank Drew appeared after an absence of several years and opened in the old familiar "Irish Immigrant".

WOODS MUSEUM.—Mr. Aiken now disassociated himself from Col. Woods and his Museum and Woods took over the management himself. Hence, Aikens Theatre will hereafter be called "WOODS MUSEUM". There was no stage attraction until the great magician, Signor Blitz, opened June 19th. July 12th a stock company was again installed headed by John Dillon who appeared in "Paul Pry". This company remained until Colonel Woods took the management in his own hands and opened the house with a new company on August 14th. The so-called Lecture Hall had been somewhat improved. It had at least been given "a hair-cut and a shave", and showed some alteration. The new manager of the dramatic department was Mr. Langrishe and he proved himself equal to the requirements, not only as manager but as a comedian, although in serious characters he was more or less a failure. Miss Freeman was the new leading lady and was well received. Others in the new company were Mr. Mortimer, Mr. Wilson, Mr. Griffith, Mr. Richmond, Miss Mahon, Miss Whitney, Mrs. Wolcott and several others. The initial play was "School for Scandal" followed by "The Poor Gentleman" on the 21st, "Cast Upon the World" August 28th, and on September 4th "John Bull Not So Bad After All". "Divorce" was announced as the play to be given on October 9th.

HOOLEY'S OPERA HOUSE was located on what is now North Clark Street, the number being 121 and 123. It opened Monday, January 2, 1871, with Minstrel and Burlesque as the style of entertainment, the same as Mr. Hooley was dispensing at his theatre in Brooklyn, New York. Mr. Hooley had been coming to Chicago, off and on, for several years and always hoped to locate in the city. He leased Bryan's Hall which, while it had enjoyed more or less success for a brief period, had been having little or nothing in the way of amusement for some time, so Mr. Bryan was glad to dispose of it.

The Chicago Tribune of January 2, 1871, in referring to the house after Hooley opened it, gives this appraisal of the edifice: "His little opera house is a perfect bijou of a place, fitted with remarkably good taste and excellently adapted to minstrelsy." The house was jammed on the opening night and the performance proved highly entertaining. It was the regulation minstrel performance. This Hooley's Opera House must not be confused with Hooley's Theatre built later on Raldolph Street and devoted, principally, to drama.

The Hooley Minstrel organization gave burlesques on the popular dramas being presented at other houses in the city, such as "Lucretia Borgia", etc. Sometimes they used the name of the play and at other times adopted a different name like "Hanky Panky", "Goosey Gander", etc., etc. These burlesques were kept on as long as patronage justified. "Goosey Gander" opened on March 6th and was continued for some time, being followed by burlesques of various other well known plays and operas, the most successful of which was "Cinderella". On May 7th "The Turkish Warblers" was given. During this period Billy Rice was Hooley's big feature. He was given a rousing benefit May 15th, after which Hooley's Minstrels closed at this theatre and left for New Orleans.

When the minstrel troupe finished, the well known Lauri Pantomime Company, combined with the Walhalla Troupe, took over the house for three weeks. They opened with "The Family Lot" and gave an entertaining performance. June 9th a benefit was given for the treasurer of the house, Fred Widdows, and "a good time was had by all",—especially the beneficiary.

June 12th saw the first dramatic stock and Hooley's initial entrance into that field of amusement. The company was headed by Katie Putnam, a charming actress who was born in this city and also made her stage debut here, as a child. This was her first Chicago appearance in two years. Others in the cast were: J. W. Blaisdell, Owen Fawcett, J. W. Jennings, Edwin Brown, John Marble, Mary McWilliams, Mrs. S. A. Nash, Jennie Hight, and others. Many of the players here had become available because of the closing of Aikens Theatre. The first play put on was "Fanchon the Cricket" on June 19th. Then "Sans Souci" was given with Katie in the title role. On June 26th "The Little Detective" was presented, followed by "Randall's Thumb" and

"David Garrick", and on July 19th, "Everybody's Friend". Then came the big production, "Field of the Cloth of Gold" which brought such good returns that it was held over for several performances.

About this time Mr. Hooley became imbued with dramatic ambitions and formed an alliance with Frank Aiken. On August 4th he opened his first dramatic company with the able assistance of Mr. Aiken, filled with great hopes of success. After operating three weeks, Hooley tired of searching for new plays and the other annoyances that goes with putting on a new play every week and so decided to shift his worry to the back of someone willing to bear dramatic burdens. He leased his theatre to Frank Aiken and Frank Lawler, neither of whom had anything to lose. The new lessees took over on August 30th and on September 4th , opened with "The Long Strike", with "The Two Buzzards" for the farce. For the week of September 11th, "Tweedie's Rights" was given, followed by "Camille" on the 18th. The new managers then brought in the J. A. Oates Opera Company, with a local favorite, Alice Oates, as the star. Mrs. F. W. Lander, the former Jean Davenport, was announced for October 8th, when the great fire put an end to Hooley's Opera House.

DEARBORN THEATRE.—Charles Windham and his company gave Robertson's "School" the week of August 7th. During the week of the 14th the company repeated many of the plays already seen and each member of the company was given a benefit. This was the last week for this group as Manning's Minstrels returned August 21st. Among the performers who opened with the latter were: John H. Kemball, Ben Cotton, J. H. Budworth, Luke Schoolcroft, Harry Talbot, C.S.Fredericks, Edgar Markham, J. Lamont, J.A. Lang, Frank Kent, Steve Rogers, and Peaseley and Fitzgerald. Manning's Minstrels were making it hot for Hooley, as both maintained a good minstrel organization. From time to time both managers gave satires on practically every play presented at the other theatres.

When Manning finally closed his minstrel company Charles Windham and his Comedy Company were brought in and opened on June 5th in W. T. Robertson's "Caste". This was followed by Howe's "The Debutante".

The METROPOLITAN had been dark for some time but was finally opened for Macevoy's Hibernicon. And on March 22d Martin, the Wizard and Ventriloquist, opened.

ALLEN'S GLOBE.- On January 1st of this year Mr. Allen produced, for the first time on any stage, the sensational Irish drama, "Dyke O'Callahan" or "The Sad Days of '98". It was followed by "Follies of the Night". On the 2d, four plays were given: "Uncle Tom's Cabin", "Lady Audley's Secret ", "Birth" and "The Drunkard". Old plays were repeated from time to time after this.

John Dillon appeared in "Kathleen Mavourneen" and on January 31st Mr. Allen presented the California Diamond called Little Nell. She appeared in Fred Maeder's sensational drama, "Katydid". On the departure of Little Nell, Oliver Dowd Byron came in his successful play, "Across the Continent" by J. J. McCloskey. March 28th, the offering was Harry Walker's "Trodden Down", said to be a version of " Jocriss the Juggler" from which so many plays were derived. This got off to a good start. The play, according to the author's claim, was infringed on by some one unknown when "Inshavogue" was brought out. " Trodden Down" had this

CAST

Joe Ferris, the ferret	Mr. Byron
O'Dwyer	Mr. Parday
John Adderly	Mr. Sawtelle
Dorlove	Jennie Hight

This was Mr. Byron's first appearance in Chicago.

Byron finished his stay and Kate Fisher was brought in and opened in the old favorite horse drama, "Mazeppa" on the 12th, to good business. The star then changed to "Cataract of the Ganges" and "Black-eyed Susan" for her second week.

Little Nell was then brought back and

repeated "Katydid", a vehicle the critics didn't like but which the public seemed to approve of. March 6th Mr. Allen engaged Robert McWade, who opened in "Rip Van Winkle" and was well received as was natural since he was considered second to none in the character of Rip. After he left, J. B. Roberts returned and presented "Captain Kyd". He was not so well received notwithstanding he was a splendid actor. Mr. Allen finally gave up his managerial struggle and closed the theatre.

FAREWELL HALL.-As the first attraction of the year Max Strakosch presented Christina Nilsson on January 11th, and again on February 27th. She was assisted by other feature vocalists. Following this concert, on February 28th, Lyman C. Howe replied to Father Haskins' lecture on Spiritism. And Theodore Thomas' unequalled concert organization of fifty artists headed by Anna Mehlig, commenced a six-concert engagement on April 21st.

CIRCUSES.- There are few records of the Circus during this year. Old John Robinson came to the city August 7th for one week pitching his outfit at Lake Park. He is said to have played to 10,000 the first day.

END

CORRECTION

James A. Herne married Helen Western at Montreal as stated on Page 401, not at San Francisco as stated on Page 694.

-INDEX-

Page

Abbott, Emma. 329-673
Academy of Music. 511-542-564-603
Adams, A. A. 62
Adams, Edwin 186-554-564-622-630-662-707
Adelgartha 292-325
Adrienne the Actress. . . 247-292-320-586
Advocate, The . . 272-286-300-321-382-411
African, The. 418
After Dark. 342-719
Agnes Devere. 186-335
Aiken, George L. 186-394
Aiken, Frank. 571-714-718
Aikens Theatre. 679-718-753
Aladdin's Lamp. 53-409
Alberene, Miss. 293
Alexander the Great 332-380
Alford, Miss C. 334-352
Allen, J. D. and Mrs. 505
Alleghanians. 543
All That Glitters Is Not Gold 202-206-378
All the World's a Stage 228-309
Alpine Maid 189-214
Alterus, Mr. 255
Alterus, Mrs. 255-284-285-286
Ambition 228-404
Ambrose Gynette 70
An Alarming Sacrifice 320
Anderson, James 319-399-400-444
Anderson, Jane. 21
Anderson, Prof. John. . . 22-499-513-564
Andrews, George 319
Andrews, J. W. 605
Animal Magnetism. 45
Antoine de Vernet 243

INDEX

Page

Anthony and Cleopatra. 353
Apostate, The. 67-240-503
Archer, Thomas 110-170-176
Archer, Mrs. Thos.
(Rosalie Cline) . . . 110-170-176
Arkansas Traveler (See Kit)
Arline or The Rose of Killarney. . . 300
Arlington, Billy . . . 538-542-543-564-603
Armand 351
Arnold, J. A. 70-354
Arrah-na-Pogue 594
Asmondus 322
As You Like It 324-328-335-374-407
Aurora Floyd 636
Austerlitz 108
Austine, Madam 10- 11
Avalanche, The 654

Backwoodsman 118
Bacus Minstrels. 279
Bailey, George L., Circus. 307
Bailey, James A. 307
Bailey's Circus. 307
Bailey's Troupe of Juvenile Dancers 209
Baker, Ben 147-169
Bamboozling. 394
Bandmann, Daniel 537-538-561
Banker's Wife. 246
Bannister, Nathaniel H. 188-217
Bannister, Mrs. " " 188-217
Barber of Seville. 583
Barnes, Charlotte (Mrs.E.S.Connor) 56- 57
Barras, Charles. 394
Barras, Mrs. Chas. (Sally St.Claire) 394
Barnett, C. Z. 180
Barnett, Morris. 180
Barnum, Phineas Taylor (P. T.)
. . . . 178-241-266-339-455

INDEX

Page

Barrack Room. 326
Barrett, Lawrence 562-581-591-601-631
Barrow, Mrs. 245-246-463
Barrymore, Ethel. 186
Barrymore, Georgia Drew 186
Barrymore, John 186
Barrymore, Lionel 186
Barrymore, Maurice. 186
Bateman Children. 177-178-473
Bateman, Ellen. 177-178-473
Bateman, Kate 177-178-466-473
Bateman, Henry L. . . . 177-178-473-489-616
Bateman, Mrs. Henry L.
(Sidney Cowell) 177-178-473
Bates, John 19-60
Bath Road 207
Beacon of Death 185
Beauty and the Beast. 183-483
Belasco, David. 694
Belle's Stratagem 207-228
Belphoeger the Mountebank 351-602
Bennett, James. 284
Bennett, Julia. 201-207-284-285
Berger Family Bell Ringers. 456
Berger, Fred. 456
Berger, Emma (Mrs. Sol Smith Russell) 456
Bernard, Pierre 292-303
Bernard, W. B. 29-316
Bernard, Mrs. W. B. 319-322
Bertrim 170
Betsy Baker 552
Biddles, Dr., Magician. 65
Bishop, Anna. 256-472-551
Bill Posting. 211
Black Crook 394-664-686
Black-eyed Susan. . . . .
54-55-74-76-97-170-184-220-325

INDEX

Page

Black Domino. 173
Black Raven 388
Blaisdell, J. W. 692-713
Blakely Family 210
Blitz, Prof. Signor, Magician . . 472-514
Blondin, Mons. 323-388
Blood for Blood 68
Bob Nettles 292
Bobtails and Wagtails 294
Bock, Frederick 592-601
Bohemian Girl 306-397-445-523
Bold Dragoon. 181
Bombastos Furioso 55
Booth, Edwin. .146-371-385-386-466-663-683
Booth, Junius Brutus. 144-387
Booth, Junius Brutus, Jr. 641
Booth, John Wilkes. . . . 494-503-527-587
Born to Good Luck 147-322-438
Bottle Imp. 78
Boucicault, Dion,28-29-153-308-328-329-337
Boucicault, Dion, Jr. 346
Boucicault, Mrs. Dion, Sr.. .28-29-153-308
Bowers, The Magician. 3
Bradley, A. D. 319-322-391
Brenti, Eliza 173-285
Bridal, The 328
Bride of Lammermoor . . . 163-294-305-352
Bronze Horse. 159-213
Brougham, John. . . . 326-378-440-621-708
Brown, Col. T. Alstran. 452-453
Brutus 215-386
Buchanan, McKean. 204-208
Bull, Ole 205-256-365-722
Bulwer, Sir Edward Lytton. 34- 35
Burgess, J. W. 157
Buried Alive. 294
Burke, Charles (Master) 23-217

INDEX

Page

Burke, Thomas. 24
Burke, Mrs. C. (Mrs Jefferson) . . . 24
Burton, Wm. E. and Mrs. 180-348-349
Butler, Benjamin F. 27
Buxton, Frederick 217-337
Buzzard, C. G. 329

Caldwell, James E. 111-153
Camille 246-247-313-317-383-411-423-424-498
Campbell & Castle's Opera Co. 604-609-617
Campbell's Minstrels . . . 256-301-369-543
Captain Charlotte. 444
Captain Kyd. 330
Captain of the Watch 181
Carpenter of Rouen . . . 15-32-161-186-411
412-562
Carroll, James F. 94
Carroll, Wm. 307
Casper Hauser. 170
Cataract of the Ganges 446
Castle Spectre 214
Chadwick, C. M. 540-565
Chanfrau, Frank. . . . .
26-28-196-292-293-325-527-535-561-685
Charles II 191
Charlotte Corday 383
Cherebusco 269-308
Cherry and Fairstar. . . . . . . .44-45-etc.
Cherry Bounce. 78
Chicago Assurance. 69
Chicago Democrat 3
Chicago in 1912. 295
Chicago in 1950. 169
Children of the Woods. 55- 78
Child of the Regiment. 334
Childs, Wm.. 10
Chimney Corner 483-488-502-507

I N D E X

Page

Christy, E. P. 100
Christy, G. W. 517
Christy's Minstrels. . . . . . 100-etc.
Cinderella 50-108-183-296
Circuses . . . 3-59-80-108-307-545-579-580
620-657-703
Clari or The Maid of Milan 100
Clarke, N. B.. 151-155-163
Clayton, Ella. 293
Clifford, James. 320
Climbing Tree. 78-230
Cline, Herr. 94
Clock Makers Dream 326
Clouds with Silver Lining. 549
Clyshea. 549
Colleen Bawn.. 486-576-481
Collins, John. 171-190-347-353-481
Collins, O. B. 301
Comedy of Errors 576
Connor, E. S. and Mrs. 105-143-161
Cony and Blanchard 276
Coombs, Jane 525-535
Cooper's English Opera Co. 452
Cooper, James E. 72
Corrections. 744-760
Corsican Brothers. . . 228-286-363-464-436
Cariolanus 399
Couldock, Charles W. . 286-308-321-381-531
Couldock, Miss 286-321-531
Countess and the Serf. 333
Cousin Lambkin 382
Cowell, Ann. 592
Cowell, Joe. 473
Cowell, Joe, Jr. 473
Crabtree, Charlotte (Lotta). . . . .364-etc.
Crane, Wm. H. 634

INDEX

Page

Crampton, Charlotte. 364
Cricket on the Hearth. 26-217
Crosby, U. H. 610
Cross of Gold. 561
Crown Diamonds 306-397
Cubas. 523-538
Cushman, Charlotte 197-373

Daly, Augustin 178
Daly, Julia. 499-522
Damon and Pythias. . . .45-215-300-332-352
376-444
Danger Signal. 69
Davenport, E. L. 526-564-673
Davenport, Jean. 77-321-383-436
David Copperfield. 349-378-379
Dead Shot. 108
Dean & McKinney. 4-5-121
Dean, Edwin. 4-5-121-123
Dean, Julia. 4-119-121-148-151-154
156-163-189
Dearest Edward 5
Dearest Elizabeth. 245
DeBar, Ben 192-206
DeBar,Blanche (Mrs. J.B. Booth, Jr.) . 195
Demon of the Desert. 17
Denham, Fanny. 334
Denier, Tony 684
Denin, Kate . 220-287-297-303-322-351-422
Denin, Susan 220-287-292-294-553
Denny, Fanny (Mrs. Drake). 5-121
Der Freischuetz. 582
Derwent Manor. 288
Devils Ducat 57
Diana's Revenge. 154
Dickens, Augustus. 367

INDEX

Page

Dick Turpin. 561
Dillon, John 390-569-624
Dinarah. 550
Does Your Mother Know You're Out?. . 186
Dombey & Son 288-326-327-328-520-586
Don Caesar de Bazan. . 169-213-297-329-351
Don Giovanni 529-550-582
Doomed Ship. 78
Douglas, ... 127-237-272-335
Drake, Alexander 5
Drake, Samuel. 5-120-121
Dramatist. 143-165
Drayton, Henry 170
Dred 295
Drew, Frank. 449
Drew, Georgia. 92-186
Drew, John 92-186-189
Drew, Mrs. John (See Louisa Lane)
Drew, Maurice. 92
Drew, Sidney 92-186
Dream of the Sea 203
Drunkard, The. 184-575
Drunkard's Doom. 70- 71
Drunken Combat 274
Duchess de La Valliere 162-186-203
Duchess of Malfi 553
Duff, John and Mrs. 62- 63
Duff, Mary (Mrs. Porter) 62- 63
Duke's Wager 248
Duel in the Dark 154
Dumb Belle 179
Dumb Boy 76
Duprez & Benedict's Minstrels. 727

Eagle Eye. 155
East Lynne 553-563
Eddy, Edward 348

INDEX

Page

Elder Brother. 205-319-363
Ellsler, Effie 388
Ellsler, John. 388
Ellsler, Mrs. John 388
Ellsworth, Miss. 319
Eli O'Connor 521
Emerson, Billy, Minstrels. 726
Emmett, Dan. 281-307-310
Emmett, J. K. 724
Erlanger, Abraham L. 389
Ernani 529-556
Ernest Maltravers 284-294-333-413
Evadne 122-147-155-415
Evans, Evlyn 536-578
Evangeline 178
Extremes 222
Everybody's Friend 459-554

Faint Heart Ne'er Won Fair Lady. . .
123-186-312-317
Faker of Siva. 220
Fanchon the Cricket. 526-551-586
Fashion and Famine 269
Fashion and Fancies. 408
Fashions 272-561-652
Farren, Mr. and Mrs. Geo. . . 213-325-587
Faust. 556-582
Fazio. 50-123-241-301
Female Gambler 324
Female Minstrels 402-413-418
Fenno, A. W. 109-110
Fidelio. 173-582
First Actor. 5
First Advance Agent. 4- 9
First Circus 3
First Drama. 9
First Entertainment. 2

INDEX

Page

First Dramatic Performance. 9
First Magician. 2
First Repertoire Company. 176
First Theatre 19
First Vaudeville. 147
Fisher, Kate. 555
Fisher, J. B. 412
Fiske, James, Jr. 735
Flemming, W. M. 159
Florence, Mr. and Mrs. Wm. J. . . . . .
290-310-381-526-685
Flowers of the Forest 395-657
Floyd, W. D. 334-352-412
Flying Dutchman 214-383
Follies of the Night 137-186-192-335-538
Followed by Fortune 182
Forest Rose 73-118-139
Formes, Carl. 147
Forrest, Edwin. . . 5-109-126-436-639-690
Forrest, Mrs. Edwin
(See Catherine Sinclair) 436
Fortunia. 245
Fortune Hunter, The 353
Fortune's Frolic. 118
Forty Thieves. 184-356-446
Foster, C. W. 425
Foundling of the Forest 213
Four Sisters 95-295
Fra Diavolo 306
French Spy. . . . 196-227-292-314-376-461
Franconia, Mlle. 356
Franconia the Great 265
Gabriel 248
Gamecock of the Wilderness. . . 75-287-329
Game of Life. 251
Gamester, The 75-172-312
Gasparado the Gondelier 300

INDEX

Page

Gayler, Charles. 309-534
Gentleman from Ireland 326
George Barnwell. 67- 69
Geralda. 313
Germon, Effie. 22
Germon, G. C. and Mrs. 21
Ghost of my Uncle. 181
Ghosts 534
Gilbert, Charles 179
Gilbert, Mrs. Chas. (See Mary Duff). . 180
Gil Blas 219
Gilderoy 54-185
Gio. 332
Gissippos. 400
Gladiator, The 134-155
Glance at New York . . 147-158-169-325-406
Golden Farmer. 39- 78-301-383
Good for Nothing 301-322-334
Goodwin, Nat C. 17
Governor's Wife. 382
Graham, George 67
Grau, Jacob. 258-528-549-556-712
Greek Slave. 178
Green Bushes 324
Green, John and Mrs. 43-109-119
Green Mountain Boys. 167-308
Griffith Gaunt 631
Grist to the Mill. 137-139
Grover, Leonard. 582
Guibilli, Signor 173
Gun Maker of Moscow. 294
Guy Mannering. .46-165-198-360-412-522-553
Gypsy Farmer 294

Hackett, Henry 486
Hackett, James E. 314
Hale, Charles. 179-181

INDEX

Page

Hall, J. H. 152-156
Hallam, Henry 72
Hamblin, Mrs. Thomas 333
Hamlet 53-108-351-397, Etc.
Hanchett, David 373-405
Handsome Husbands 147
Hanley, J. G. 311
Hanlon Brothers 219-406-616-662-684
Hann, T. R. 212-213-406-465
Hard Struggle 311-312-314-327
Harrington, J. 357
Harris, Edward 93-109-152
Hastings, Mr. and Mrs. 67
Haverly, J. H. (Jack) 542
Hawk, Harry 391-518-622
Hazleton, Professor 86
Heir at Law 208-530
Heller, Robert 608
Henry IV 224-316
Henry VIII 374-380
Hermit of the Rock 269-285
Herne, James A. 400-401-694
Hero of Scotland 333
Herrmann the Great 639
Hess, C. D. 606-641
Hight, Jennie 485-726
Hildrith, Sarah (Mrs. Benj. Butler) 27
Hill, George H. (Yankee) 137
Hofer, The 163-171
Holland, George 153
Holman Opera Troupe 279-634
Holman, Sally 279
Home in the West 101-118
Home Sweet Home 100-109
Honest Thieves 322
Honeymoon, The 32-143-172-291-298-303-394

INDEX

Page

Hooley, Richard M. 451-463-471-704
Horn, Epli 543
Hough, Lotta 362-380-382
Howard, Charles. 269
Howard, Mrs. Chas. 403-414
Howard, Cordelia 269
Howard, May. 573
Howe's & Mabie's Circus. 86
Hudson, Lee. 590
Huguenots, The 723
Hue and Cry. 118
Hughes, T. Harris 221
Hunchback, The . .9-14-102-122-224-320-411
Hunt, Henry. 151-157-187
Hunt, Mrs. Henry (See Louisa Lane)
Husband on Sight 293
Hutchinson Brothers. . . . 279-305-398-515
Hypocrite, The 15- 16-301
Idiot Witness. . . 16-34-39-57-219-229-287
295-301-501
Illinois Theatrical Co 38
Il Trovatore 445
Ingersoll, Mrs. David. . . .10-11-12-14-16
Ingomar. . 223-229-287-319-357-360-440-558
Innkeeper's Daughter 55
Inshavogue 488-598
Insull, Mrs. Samuel. 636
Invincible Prince. 300
Ion. 219-321-334
Ireland As It Was. 607
Irish Ambassador 190
Irish Emigrant 407-413
Irish Lover. 438
Irish Lion 147
Irish Post 303
Iron Chest 316-186-300-376-387
Iron Man 328

INDEX

Page

Iron Mask. 335
Irving, Henrietta. 316-406
Isabella 39
Isherwood, Harry 5-7-9-10-13-33-37
Italian Bride. 292-360
Italian Opera Troupe 428-528-556
Italian Wife 327

Jack Cade. 136-286-348-363
Jack Shepard 196-205-244-322
Jamison, George W. 352
Jane Shore 33-34-44-213-312
Janet Pride. 340-563
Jean Remy. 348
Jaunauschek. 689-695
Jealous Wife 507
Jennie Deans 342-462
Jefferson, C. B. 30- 49
Jefferson, Henry 31
Jefferson, Hetty 7- 11
Jefferson, Joseph,I 11- 22
Jefferson, Joseph, II. . . .21-22-23-37-38
Jefferson, Joseph, III . 22-26-30-31-667
Jennings, Ben. 333-350
Jennie Lind in Chicago 191-319-401
Jerry the Tramp. 489
Jessie Brown 382-644
Jessie Wharton 415
Jewess, The. 56
Joan of Arc. 56-425
Jocresse the Juggler 488-597
Jones, Avonda. 351-352-398
Jones, J. S. 182
Jones, Malinda 351-352-398
Johnson, F. W. 350-398-399
Jonathan Bradford. 29-608
Jonathan of England. 76-139

Page

Jordan, Geo. and Mrs. 226
Julius Caesar 317
Jumbo Jum 99
Jump Jim Crow 98
June & Turner's Circus 307
Kathleen Mavourneen 585
Katharine and Petruchio 51-173-289-397-406
Katie the Hot Corn Girl 269-466
Kean, Charles 592-615
Kean, Mrs. Chas. (Ellen Tree) 592
Keene, Laura. . . 548-557-563-587-622-629
Keller Troupe 331
Keller, Prof. 221
Kellogg, Clara Louise 611
Kelly & Leon's Minstrels. . . 538-565-604
Kemball, Charles. 366
Kemball, Fanny. 366
Kendall, Jennie 284
Kendall, Lizzie 284
Kentuckian, The 438
Kimberly, Grace 250-460
King and the Deserter 171
King and the Commoner 309-335-400
King John 285
King Lear 28-135-204-320
Kings Gardener. 139-319
Kinloch, Georgia. 92-202
Kirby, and Mrs, ... 376
Kitty O'Sheal , ...353-433
Kneass Children 35-350
Kneass, Nelson. , ... 350-369-457-458
Knight of Arva. , , ... 407
Knowles, Nellie 350-396

Ladies Beware 376
Ladies in Love. 425
Lady and the Devil. 146-328

INDEX

Page

Lady Audley's Secret. 530
Lady of Lyons . . 34-35-47-101-124-146-181
184-214-247-320-324-330-351-402-406-426
Lady of the Lake. 76-79-184-272
LaFitte the Pirate. 55-329
Lake, Bill. 370-371
Lallah Rookh. 476
Lamb, Edward. 316-321
Lander, Mrs. (Jean Davenport) . . .
246-586-623-688
Lane, Louisa (Mrs. J. Drew) 37- 91-187
Landlords and Tenants 322
Lardner, Dr. 153-249
La Sonnambula 174-306-322
Last Days of Pompeii. 325-355
La Tour de Nelse. 294-371-413
Lawler, Frank 635
Leah the Forsaken 178
Leake, W. H. 538
Leap Year 407
Leicester, Henry. 10- 12
Leighton, H. W.and Mrs. 391
Le Moyne, W. J. 65
Lend Me Five Shillings. 184-376
Lents Circus. 369
Levick, Milnes. 557
Life of an Actress. 340
Lillian the Show Girl 219
Limerick Boy. 147
Lincoln, Abraham. . . 349-416-419-431-587
Linda 293-384
Lind, Jennie. 267
Linden, Harry 309-334
Little Barefoot 526-586
Little, J. Z. 571
Little Red Ridinghood 55
Loan of a Lover 43

Page
Locke, A. E. 285-308-351-354-448
Locke, Mrs. A. E. . . 285-308-351-354-592
Logan, Cecilia 172-583
Logan, Cornelius 74-172-583
Logan, Eliza . . . 172-192-272-297-360-413
415-583
Logan, Olive (Mrs. W. Sykes) 583
Lola Montez in Bavaria 318-471
Lombard Brothers 2-462
Lombard, Frank 306-329-462-673
London Assurance . . . 203-321-324-327-337
384-392-444
Lonsdale, Annie and Addie. 444
Loraine, Henry 351-377
Lost in London 649
"Lotta" (Charlotte Crabtree) . . . 574-666
Louis XI 381-502
Love 199
Love and Loyalty 316-320-333
Love and Money 340
Love and Murder. 199-299
Love Chase 100-186-201
Love in Humble Life. 179
Lucia de Lammermoor. 428
Lucille. 98
Lucretia Borgia. . 186-189-191-294-324-329
392-411-420-444-465
Ludlow, Noah Miller. 29-47-98-121
Ludlow & Smith 29-121
Luke the Laborer 75-214
Lyne 65-67-74-447
Lyster, F. 447
Lytton, J. F. 405

Mabie, J. T. & Jerry . . . 59-108-211-265
Macbeth. . . 51-52-143-286-324-327-333
387-396-441

INDEX

Page
Mad Anthony Wayne. 404
Maddern Family 260-281
Maddern, Minnie. 260
Madeline 322-411
Magic Flute. 583
Magicians. . . . 3-65-220-224-472-513-516
Maguire, Thomas. 212
Maid and the Magpie. 33- 39- 40- 41
Maid of Mariondott 383
Maid of Milan. 100
Maid With the Milking Pail . . 312-320-433
Man of the World 173-308-377-485
Man and Wife 599
Manvers, Mr. 174
Mann, Alice. 308-358-359-378
Masaniello 394
Marble, Ann. 308
Marble, Dan. 71- 95-118-144
Marble Heart, The. 324-351-438-629
Marble, Mary (See Mrs. Meyers)
Margot the Poultry Dealer. . . 312-318-433
Mariam's Crime 599-649
Marion and His Men 330
Maritana 306-445
Married Rake 124-146-409
Marriage of Figaro 311
Martinetti Family. 390
Martha 429-529-549
Marshall, Perry. 208-311
Marsh Troupe 244-258
Mary Tudor 313
Masks and Faces. 320
Mason, Charles Kemball 46- 51
Mathews, Cornelius 322
Mathews, Helen 159-162-168
Mathews, Ontario 168
Mathilde 424

Page

Mayo, Frank 725
Mazeppa . .156-170-213-331-448-500-590-607
McAndrews, James (Watermelon Man) 518-657
McCarthy, Harry H. 289-318-322
McCarthy, Marion 239-318-322
McCauley, Barney 558
McClenin. 316
McCloskey, J. J. 297-300-301
McClure, Mrs. 47-48-49-50-51-53
McCollough, John. 638-659
McCormac, Esther (Mrs. Potter). . . . 85
McCormack, Ruth Hanna 389
McCready, Mrs. 279
McDonough, J. E. 507-594-600
McFarland, Wm. . 108-113-269-285-286-309
311-328-374
McKinney, D. D. 5-121
McKinzie, Alexander 6-10-13-32-57
McKinzie & Isherwood. . . 6-10-19-32-37-57
McKinzie & Jefferson. 47-49-57-412
McVicker, James H.& Mrs. (Elizabeth Meyers)
6-60-109-110-152-176-181-218-240-242
287-308-362-373-445, etc.
McVicker, Mary (Mrs. Edwin Booth. 382-420
422-441-445-466
McWilliams, Mrs. 410
Medina, Louisa 55
Medea 424
Meeker, W. H. 93-447
Menken, Adah Isaacs 471-478
Merchant of Venice. 53-308-309-441
Meretzek, Max 688
Merrifield, Jerry 94-316
Merrifield, Mrs. (Rosalie Cline). . 94-316
Merry Wives of Windsor. 246-316
Mestayer, Charles 297
Metamora. 132-134-138

I N D E X

Page

Meyers, Samuel 244-380-391
Meyers, Mrs. " (Mary Marble) 391
Michael Earl 172-213
Midnight Hour. 37-301
Midnight Watch 376
Miller, Yankee 364
Miralda the Creole 592
Miseries of Human Life 327-407-502
Mitchell, Edith. 378-379-411
Mitchell, Maggie . 270-291-292-312-353-433
465-503-586-654
Model Farm 501
Momentous Question 295-322-426
Money Crisis 363
Money. 319-351-439
Montez, Lola 317
Mons. Mallet 314
Morant, Fanny. 324
Mordant, Frank 465-495-503
Morris & Wilson's Minstrels. . . . 516-608
Mose 325
Mose in California 190-229-294-406
Mossop, George 94-151
Mozart, J. N. 362
Much Ado About Nothing . . 207-319-399-444
478-501
Mummy. 98
Murderess, The 55
Murderer's Doom 410
Murdock, James E. 81-102-142-163-167-172
200-288-363-435-478-642
Murray, Dominick 709
Museums. 87-108-264-567
Mysterious Stranger. 395
My Friend the Strap. 186
My Heart's in the Highlands. 41
My Neighbor's Wife 104-110-319-327

INDEX

Page

Nagle, J. A. 561
Napoleon's Old Guard 272-329
Nature and Philosophy. 219-413
Nature's Nobleman. 440
Neafie, A. J. 230-244-286-317-360-486-501
Neighbor Jackwood. 372
Nell Gwynn 409-629
Nelson, H. B. 65
Nervous Man. 378
Newcombs Minstrels 609
New Footman 186-379
New Orleans Opera Troupe 396
New Way to Pay Old Debts . 140-146-170-204
243-255-377
New York As It Is. 293
New York Italian Opera Troupe. 258
Naiad Queen 355-645
Nichols & Company's Circus 86
Nick of the Woods. . . 194-330-379-447-493
Nigger, The. 599
Nixon, Adelaide. 606
Noble Outcast. 488-489
No Song, No Supper 51- 75-299
North, Levi H. 80-274-283
North's Circus . 80-86-269-274-283-296-370

Oates, Mrs. A. J. (Alice). . . 606-641-711
Ocean Child. 406
Octoroon, The. 459-502-561-650
O'Flanigan and the Faries. 406
Old Guard. 254-302-372
Old Heads and Young Hearts 270-303-338-425
Old Homestead, The 106
Old Plantation 353
Old Oaken Bucket 74
Oliver Twist 42- 43
Ordway's Ethiopians. 367

INDEX

Page

Othello. 77-126-143-204-319-335
Our American Cousin. . 28-430-435-476-587
Our American Cousin at Home. . 477-485-561
Our Female American Cousin 500
Owens, John E. 301

Parodi, Madam. 306
Parsloe, Charles T. 662-685
Parsons, C. B. 28
Partington, Kate 518-607
Partington, Sally. 607
Pastor, Tony . . . 269-277-329-330-332-566
Patent Theatres. 48
Patti, Adelaide. 179-256-280-473
Patti, Amelia. 256-279-305-367
Patti, Carlotta. 501-515-722
Paul Jones 163
Paul Pry 139-165-239-301
Pauline. 445
Payne, John Howard 100
Peake, A. J. 454
Peake Family 454
Pearl of Savoy 586
Peep O'Day Boys. 505-599-602
Peg Woffington 303-313-320-326
Penoyer, Mrs. 320
People's Candidate, The. . 118-182-228-238
People's Lawyer. 182-269-293
Perrin, Mrs. (Nee Woodbury)290-483-600-651
Perry, Agnes 641
Perry, Harry 229-359-362-373
Perry's Victory. 277
Pet of the Petticoats. 312-433
Petticoat Government 33
Pike's Peak. 431-435
Philmore, G. W. 93
Pilot, The 329

INDEX

Page
Pioneer Patriots. 414
Pirates of the Mississippi. 327
Pirate Prince 433
Pitt, Charles Dibdin. 70-140-170-189
Pizarro . . .59-69- 05-229-244-287-376-394
Placide, Henry. 335
Pleasant Neighbor 70
Ploughboy 76
Plunkett, Ada 465
Pocahontas. 326
Poe, Edgar Allen. 28
Polly the Young Quaker. 425
Polish Wife 17
Poor of New York. 371
Poor Gentleman. 42
Poor Girl's Story 600
Poor Soldier. 45
Pope, Charles 641-644
Pope, Mrs. Coleman. . . . 152-157-159-203
Porter, J. G. 62- 65
Porter, Mrs. J. G. (Mary Duff). . . . 65
Potter, John S. 69- 77- 81
Potter, Mrs. (Esther McCormac). . . . 65
Powell & Lyne 65- 67- 74-447
Price & Simpson 275
Pride of Adobos 163
Prima Donna 288
Prior 500-505
Proctor, Joseph . 330-333-379-493-508-662
Proctor, Mrs. (Hetty Warren). . . 379-493
Provost, Mary 563
Putnam, Katie 408-464
Putnam the Iron Man 214-355-356
Pyne & Harrison Opera Troupe. 305
Pyne, Louisa. 305

Quadroon, The 501

INDEX

Page
Queen of the Abruzzi. 244-272-292
Quick, Isaac. 275

Rag Pickers of Paris. 348
Rankin,McKee. 713
Ravell Family 322-438-440-465
Raymond, John T. 646
Rebels and Tories 269
Reeves, John. 79
Reingold, Kate. 182-183
Reingold, Mrs. 182
Retribution 324-419-464
Return from Moscow. 375
Review, The 38- 70-352
Rice, Dan. 370-580-620
Rice, John B. 87- 97-581
Rice, Mrs. J.B. (Nee Warren). 87- 97
Rice, Thomas D. (Jim Crow). 77- 97
Richard III . .69-82-88-90-146-170-184-285
317-371-387-414-441-444
Rich, Fanny 405
Rich and Poor of Paris. 253
Richings, Caroline. 153-253-272-283- 288
292-303-481-599
Richings, Peter. . . 153-253-272-283-289
292-303-481
Richings Opera Troupe 159-253-272-283-292
303-690-723
Richelieu. 105-159-284-285-290
308-335-376
Rights of Women 313
Riley, James. 314-322-399
Riley, W. H. 290-350-399-435
Ringling Brothers 263-264
Ringold, Kate 627
Rip Van Winkle. . 26-27-28-316-330-486-655
Rival Merchants 415
Rivals, The 56-207-426-601

INDEX

Page

Rivers, Frank 604
Road to Ruin. 164
Robbers, The. 172-319-348-376-399-409-444
Robber's Wife 183-222-447
Robert Brierly. 660
Robert Emmett 217
Robert Macaire. 299-447
Roberts, J. B. 414
Robertson, Agnes. 28-249-338
Robinson, "Yankee". . 260-304-364-657-658
Robinson & Howe's Circus. 579
Rob Roy 35-287-328-352
Robson & Crane. 634
Rockwell's Circus 211
Roffielle the Libertine 409
Roland for an Oliver. 28-300
Romance and Beauty. 327
Romance and Reality 252
Romance of a Poor Young Man . .463-466-477
Romeo and Juliet. . 51-104-154-172-219-247
320-324-352-399
Rookwood (Dick Turpin). 214
Rose Elmore 475
Rosedale or The Rifle Ball 214-562-591-645
Rose of Castile 600-605
Rose of Killarney 300-474
Rostori, Adelaide . . 611-612-618-670-673
Rouell the Hunter 330
Royal Command 444
Royal Picnic. 285
Russell, Sol Smith. 456
Ryan, E. A. 271
Ryan (Kate Denin) . . 220-287-297-303-322
351-422-457-475
Ryan, Sam 302-351-422-457-475
Ryer, George H. 105-181
Ryner 229

Page

Sailor's Hornpipe. 69
St. Claire, Sally. 394
St. Maur, Harry. 297
St. Marc 298
Sam. 662
Sam Patch. 74-309
Sam Patch in France. 74
Sands, Dick. 606
Sands & Nathan's Circus. 281
Sankey, Thomas 13
Satan in Paris 187-353
Saxe, John G. 417
School of Reform 321-381
School for Scandal . . 172-294-321-328-373
478-634
Scott, John R. 220
Sea of Ice. 380-392-563-630
Second Love. 313
Sedley, Henry. 188-436
Sefton, John 28
Seguin, Edward 604
Senter, Annie. 352
Serf, The. 353-602
Serious Family 180-214-326-349-378-380-599
Seven Escapes. 195
Seven Sisters. 507-560
Shadows of a Great City. 30
Sharpe, J. (J.S. Potter) 67
Shaw, Dora 317-504
She Stoops to Conquer. .43-201-349-380-600
Shoemaker of Toulouse. 325
Shylock the Jew. 504
Siddons, Mrs. Scott. 704
Siamese Twins, ... 320-327-407-610
Simpson & Company. 101
Sinclair, Catherine. 436
Six Degrees of Crime 329-394

INDEX

Page
Skiff & Gaylord's Minstrels. 608-609
Slave Queen. 324
Sleep Walker, The. 181
Smith, Mark. 707
Smith, Sol 84
Social Scourge 422
Soldier's Daughter 71-125-297-444
Solon Shingle. 182-406
Somebody Else. 96
Somnambulist, The. 322
Sons of the Ocean. 333
Sorceress, The 303
Sothern, E. A. 476-485
Spaulding & Rogers' Circus . . 80-370-371
Speculation. 443
Speed the Plough 420-465-507
Spirit of the Rhine. 409
Spoiled Child. 23
Stark, James & Mrs. 376
Stanley, Emma. 306
Star Sisters 400-512
Star Troupe of the West. 418
Stewart, Fatty 405-607
Still Waters Run Deep. . . 286-321-324-381
Stock Stars. 71
Stone Circus 76-265
Stone, Dan 281
Stowe, Harriet Beecher 295
Strakosch, Maurice (Max) . 256-306-367-428
451
Stranger, The. .14-20-64-96-148-168-172-254
254-287-335-411
Stratton, Charles (Tom Thumb). . . . 266
Streets of New York 371-643-662
Sullivan, Arthur 26
Sullivan, Barry. 440
Sunshine of Paradise Alley 106

INDEX

Page

Surgeon of Paris. 218
Swamp Fox 330
Sweet Alice Ben Bolt. 350
Sweethearts and Wives . . . 40-301-349-378
Swiss Cottage 44-320
Swiss Warblers. 255
Sybil 398
Sybilla 602

Taking the Chances. . 309-373-374-462-629
Taming of the Shrew 51-313
Taylor, Benjamin F. 358
Teddy the Tyler 172-302
Ten Nights in a Barroom 577-600-651
Tennyhill, F. A. 364
Thalberg, Madam 367
Thirst for Gold 380
Thomas, Theodore. 451-722
Thompson, Charlotte 595
Thompson, Denman. 106
Thompson, Lydia 714
Thorne, Charles 297-304
Thorne, Charles, Jr. 297-304
Thorne, Emily 297
Thorne, Harry 297
Three Fast Men. 400-402
Three Guardsmen 601
Thumping Legacy 186
Ticket of Leave Man . 561-571-585-599-603
Tilton, E. L. 380-388-390
Time Works Wonders. 652
Times that Try Us 377
Timon the Tartar. 213
Tom and Jerry 294-465
Tom Thumb (Chas. Stratton) 244-267-305-389
Toodles 293-301-325-349-378-406-408
Town and Country. 425

INDEX

Page

Tree, Ellen 615
Trodden Down. 488
True Kentuckian 314-317
Trumbull, Julia 191
Turner, Aaron 266
Turnpike Road 68- 69
Turning the Tables. 425
Two B'Hoys. 196-207
Two Friends 34- 35
Two Sisters 106

Uncle Sam 42-172
Uncle Tom's Cabin 244-251-258-270-331-392
416-420-421-573
Under the Gaslight. 667-683
Under the Palm. 591
Union of Old Virginia 483
United States Circus. 258
Unfinished Gentleman. 41
Up Salt River 420
Urso, Camilla 646
Usher, Luke 120

Vallee, Mlle. 193-227
Vandenhoff, George. 367-436
Van Amberg. 281-282
Van Amberg's Circus . . . 231-282-283-284
Vermont Wooldealer. 74
Vestvalli 564
Vincent, Felix. 388-409
Village Lawyer. 55
Vinning, Fanny. 273
Violet or Life of an Actress. 341
Virginius 131-244-379
Vision of the Dead. 54
Vo Kurt Martial 384
Volunteer, The. 70

I N D E X

Page

Wag of Windsor 146
Wainwright, Marie. 115
Waiting for the Verdict. . . 6-70-563-602
Waldren, George. 629
Wallace 332-494
Wallis, Gladys 636
Wallack, James W. . . 309-327-328-335-631
Wallack, Lester. 309
Waller, James and Mrs. 396-438
Walter, Raymond. 164
Walter Terrell 284
Walton, James. 267
Wandering Boy. 41
Wandering Jew. 331-355
Wandering Minstrel 507
Wanted, 1000 Milliners 323
Ward, Artemus. 608
Ward, J. H. 349-408
Warlock of the Glen. 38-281
Warner, Mrs. 222
Warner, Henry. 645
Warren, Hester 31-379
Warren, Sarah. 31
Warren, William. 31
Warren, William, Jr. 21- 57
Warwick. 206-207
Washington at Valley Forge 482
Watkins, Harry 403-414-488
Webb Sisters 464-474-483
Wemyss, Catherine. 82-141
Wemyss, Francis C. 141
Wept of the Wishton Wist . 144-194-353-607
684
Werner 309-355
Western, Helen 400-402-646
Western, Lucille 400-402-646-647
Weston, J. M. 317

INDEX

Page

West's, Wm. Circus . . . 81
White Fawn . . . 692
Who Speaks First . . . 299-352-407
Widow's Victim . . . 181-293-600
Wife, The 51-52-99-123-148-223-297-299-301
Wife for a Day . . . 139-269-285-330
Wife's Revenge . . . 215
Wife's Secret. . . . 292-649
Wignell, Thomas. . . . 72
Wild Bill. . . . 371
Wild Irish Rose. . . . 405
Wild Oats. . . . 168-438-600
Wild Stead of the Prairie. . . . 156-363
Wilkinson, Mrs. . . . 193
William Tell . 55-168-191-301-329-348-378
Williams, Barney . . 146-158-172-186-667
Williams, Mrs. " . . 146-158-172-186-667
Williams, Emma (Mrs. Brougham) . . 146-250
Willow Copse . . . 243-272-286-308-321-419
465-484
Wilson, Charles. . . . 297
Winans, John . . . 206-219
Windmill, The. . . . 301-392
Wine Works Wonders . . . 165-168
Winter's Tale. . . . 223-328
Wives as They Were and Maids, etc. . 32
Wizard of the Sea. . . . 356
Wolfe, Mr. . . . 285
Woman in White . . . 475
Wonder, The. . . . 49-246-264
Woodbury, Susan (Mrs. McFarland)285-308-464
Woods, Col. G. H.. . . . 269-456-567
Woolgrower, The. . . . 74
Workingmen of Paris. . . . 591
Worrell Sisters. . . . 705
Wreck Ashore . . . 161
Wreckers Daughter. . . . 161-444

INDEX

Page

Wrenn, Ella 465
Wright, J. S. 312-313
Writing on the Wall 239
Wynette, Charlotte. 243-244

Yankee Duelist. 140
Yankee Housemaid. 272
Yankee Housekeeper. 520
Yankee in Time. 75-119-140
Yankeeland 74
Yankee Locke. 296
Yankee Robinson (See Robinson,Yankee) 261
Yankee Woolgrower 74
Young Heads and Old Hearts. 547
Young Scamp 291
Your Life's in Danger 308
Youthful Queen. 100

Zembrucca. 46
Zenith. 170
Zoe, Marie. 540

BOUND BY
NM

UNIVERSITY OF ILLINOIS-URBANA
792SH56C C001 V001
CHICAGO STAGE, ITS RECORDS AND ACHIEVEME
3 0112 025321461